



Montana Arts Council

April/May/June 2000

Providing information to Montana arts communities through funding by the National Endowment for the Arts and the State of Montana



Inside:

Twenty Montanans featured in prestigious German exhibition of Indian art
pages 8-10

Grant review, MAC meeting set for June 9-10

The Montana Arts Council will hold its major grant-panel review beginning at 8 a.m. on June 9 in Helena. The grant panel will review Organizational Excellence and Tour Fee Support grants (postmark deadline: 5 p.m. May 1) and Arts Are Central applications (postmark deadline: 5 p.m. May 15).

Panel meeting locations will be announced on the agency website in early June. Interested individuals may also phone the Arts Council for a complete agenda in early June.

If organizations have not received an application and wish to apply, please call the Arts Council at 406-444-6430 or e-mail the agency at mac@state.mt.us to receive an application.

The Arts Council will gladly do a preliminary review of application narratives and budgets if received at least two weeks before each respective deadline. All support materials must accompany the application and no late materials will be accepted.

The public is welcome to observe the panel meeting and the Council meeting, which will be held the following day on June 10 from 8 a.m.-5 p.m.

Grant panels make funding recommendations to the Council. Members of the Montana Arts Council will make all final grant funding and funding-level decisions.

Living Treasures

Three musicians honored for artistic legacies

The Folklife Program of the Montana Arts Council recently presented three "Living Treasures" awards to artists who have contributed to their communities through lifelong service to a cultural or artistic tradition.

The three awardees, all musicians, are Nina Russell, Kalispell; Jeannie Wrobel, Hamilton; and John "The Yank" Harrington, Butte. The awards were presented during two events highlighting their musical contributions.

On March 17, the Missoula Cultural Council, in partnership with the Montana Arts Council, presented a "Living Legends" concert with pianists Russell and Wrobel at the MCT Center for the Performing Arts. Russell performed with bassist Jim Luikens while Wrobel was backed by bassist Don Maus and guitarist David Horgan.



Bitterroot Valley pianist Jeannie Wrobel

Russell, now 88, has enjoyed a long and successful career as an organist, pianist and singer of classic blues, swing and popular tunes. She performed at clubs in Chicago and on the West Coast, and met and mingled with many of the most prominent musicians of the time, including Duke Ellington, Ray Charles, Lena Horne,

Peggy Lee, Glenn Miller, Nat King Cole and Cab Calloway. She moved to Montana in 1971 and has delighted Flathead Valley audiences with her singing and playing ever since.

Jeannie Wrobel, an 80-year-old Hamilton native, traveled to New York as a young woman to study with jazz pianist Teddy Wilson. Billed as the "young boogie-woogie sensation," she played clubs and pianos bars up and down the East Coast. She also landed a job on a network radio show, "Onstage Everybody," and performed in a movie by the same name. Wrobel eventually married and returned to the Bitterroot Valley, where she has continued to enrich audiences with her fine jazz piano-playing.

The awards presentation was part of a local celebration of "The Jazz Age in Paris," a traveling exhibit from the Smithsonian on view at the Missoula Public Library.

On March 18, John "The Yank" Harrington received his "Living Treasures" award during a Celtic Ceili at Butte's Copper King Inn. The intergenerational dance and music session featured "The Yank," Dublin Gulch and Friends and the Corktown Dancers.

Continued on page 11



Flathead Valley musician Nina Russell

Financial woes force closures of two performing arts groups

Two fixtures in Montana's performing arts constellation burnt out in late February. Helena Presents/Myrna Loy Center closed abruptly March 1, after 24 years, with the board promising to seek a way "to reinvent" the organization.

Meanwhile, the Flathead Festival announced that it was not planning a summer music series, for the first time in 14 years. Instead, board members said they hoped to pay off the debt accrued by last year's series.

Although the two organizations closed their doors for different reasons, there are some parallels. Both groups cited lack of fund-raising and a more competitive climate as factors in their demise. And both hope to rise, phoenix-like, again.

The loss of Helena Presents, which was housed in the historic Myrna Loy Center, probably sent the largest shock waves through the arts community. During the past quarter century, the organization had developed an innovative and successful performing arts series, established a model arts outreach program and screened foreign and independent films. It had received significant grants from the National Endowment for the Arts and the Lila Wallace/Readers Digest Foundation to produce collaborative shows unlike anything else in Montana.

So, what happened? By most accounts, revenues went down, expenses went up and fund-raising efforts diminished.

"Hopefully, it was a good wake-up call. There is a domino affect to this for all of us."

— Jim McHugh
Marketing & Events Coordinator
Downtown Helena

A nonprofit arts organization requires many tributaries to keep afloat. Successful grant-writing, community fund-raising and healthy ticket sales are all crucial elements.

At Helena Presents, those elements were all in decline. Federal funding for the arts has diminished considerably in recent years, and historically that income had made up a significant part of the organization's estimated annual budget of \$700,000. At the same time, community fund-raising wasn't aggressively pursued.

Ticket sales also have decreased in recent years. "I'm not sure if it was unappealing shows or poor marketing that caused that," said board president Bob Anderson in an analysis that appeared March 5 in the *Independent Record*.

In the same article, former artistic director Joseph Franklin told a reporter that the Helena audience "was very supportive and passionate. They came to the performances. They made donations ... There just weren't enough of them."

Continued on page 11

Keep in touch! Please e-mail your e-mail address to: mac@state.mt.us



Arni's Addendum

Arlynn Fishbaugh, Executive Director



This winter has been a scene of earnest examination for the agency on several fronts.

Fellowships

The agency is in the midst of reviewing its Individual Artist Fellowship program and the public comment received from visual artists this winter about improving that process. Chairman Bill Frazier has established a Fellowship Committee consisting of Council members Monte Dolack, Bob Morrison, Jackie Parsons and Jennifer Seifert. He has also asked artist Pat Zentz of Laurel to join this committee. Pat was a member of the Montana Arts Council in the 1980s and was among those who established the Fellowship program at that time.

This committee will work in the coming months to review recommendations made by the public. We have received some very interesting and constructive ideas for clarifying and improving the process.

At the Council meeting in Helena on Saturday, June 10, the committee will submit recommended policy revisions for the future. The public is welcome to attend this and all Council meetings. The meeting will be held at the City/County Building at 316 N. Park; the agenda times for this discussion will be set in early June and folks are welcome to call or e-mail the office for an agenda, which will also be posted on the website.

Closing of the Myrna Loy Center

The financial difficulties plaguing the Myrna Loy Center in Helena underscore the problems inherent in the fine art of running a nonprofit arts organization in this day and age. The process now requires balancing losses in federal arts funding with the changing priorities of major foundation funding, clearly articulating board responsibilities in fundraising, and selecting programming that can both achieve artistic goals and attract sufficient ticket buyers.

There is a common misperception that an organization's "nonprofit" designation means that it cannot operate in the black. Montana nonprofit arts organizations are legally established as 501(c)(3), which means that they must have a charitable or educational mission. They certainly can operate in the black and make a profit, but these profits are utilized by the organization in the next year as opposed to paying a group of investors, as would be done in the private sector.

Contributed income constitutes approximately one-third of most nonprofit arts organizations' budgets in Montana (government grants comprise less than 10% of most nonprofit arts organizations' budgets). The contributed income helps ticket prices remain affordable and helps to fund the educational elements of these organizations' programming.

One of the keenest losses felt through the

Myrna's closing is the demise of its Arts Plus programming. The Helena school system had contributed substantially to this program and the district's funding may now be reallocated to other budgetary needs due to the difficult financial challenges faced by the schools due to enrollment declines.

There are efforts currently underway to rebuild community support and reopen the Myrna's doors, and the Arts Council has offered technical assistance to the organization to help plan for stabilization. If there are other arts groups in the state facing similar difficulties, please call us and let us know if we can also assist with this type of technical assistance.

The loss of an arts organization means the loss of income to individual artists as well, and the Arts Council is deeply concerned about the severe impact this has on artists, children, people helping to run the organization, and the community as a whole.

Increasing sophistication creates special challenges

Montana artists are among the finest in the nation. Montana's arts organizations have grown in the past several decades to establish strong reputations throughout the state, and in some cases, have also received national recognition. Growth and sophistication create special challenges in this state where agriculture is the number-one industry, while facing financial hardships comparable to those experienced in the Great Depression.

To help face this challenge, the Arts Council has made it a priority within its 2001-2006 Strategic Plan to provide strong marketing opportunities and exposure for all Montana artists – visual and traditional artists, performers, and writers – both in-state and nationally.

The Arts Council also hopes to develop assistance for arts organizations' boards of directors as they struggle over responsibilities and governance issues. We have seen a great deal of reluctance throughout the state for boards to embrace and effectively strategize their fundraising responsibilities and distinguish differences between the management duties of staffs and those of the board. The Arts Council hopes to make boards aware of the many tools available for assisting in these efforts, and to offer leadership opportunities for Montana nonprofit arts board members in order that they may effectively ensure the ability to carry out their organization's mission.

These are but a few of the many goals within the 2001-2006 Strategic Plan, which is now posted on the agency website if folks would like to review it once again. That address is www.art.state.mt.us.

2001-2006 Strategic Plan

We are now working to incorporate public comment we have received on the plan, meet with

the gubernatorial candidates and other leaders throughout the state to garner their opinion and support for these efforts. We plan to have the final review and ratification of the plan at the June Council meeting.

MAC's big NEA grant application fares well in review

The primary funding for Montana Arts Council operations and grant programs is National Endowment for the Arts funding. This grant to the agency is called the Basic State Grant. Every three years the agency seeks application with all our sister state agencies. The application undergoes two panel reviews, one in arts education and one for efforts to reach the "underserved."

The 12-page application is submitted in October. Funding for the application has three components: a core amount given to each state; two competitive amounts – one for arts education and one for "underserved" efforts. A Strategic Plan, developed with extensive public input, is mandatory and a key criteria for funding.

While the official funding levels have not been finalized, we are thrilled that the Montana Arts Council has fared very, very well. Laurel Wyckoff observed the panel meetings in Washington, D.C. and below is a recap of the final panel discussion:

MAC's plan was rated very highly overall when compared to the others submitted from throughout the nation. The panel praised the Council's "can do" spirit, citing that it produced one of the most strategic of plans in the nation. They praised the planning process and thought the situational analysis was a fascinating and well-used tool. They said the spirit of the plan and its application were remarkable and that MAC has a real vision for the state. They also thought that the newsletter was great and full of the flavor of the state. The panel concluded by saying that the staff of the Arts Council showed dedication above and beyond the criteria.

We thank the hundreds of Montanans who helped create the core themes and objectives wrapped into the 2001-2006 Strategic Plan. Your fine efforts formed the basis for the high praise received by the NEA panel. Your commitment to the agency and its future is a catalyst for renewed energy and vigor in celebrating and promoting Montana artists and all those involved in the arts in Montana.

State of the Arts

State of the Arts is published five times a year by the Montana Arts Council.

State of the Arts welcomes submissions of photographs and newsworthy information from individual artists and arts organizations. The deadline for submissions is June 1, 2000, for the July/August issue. Send items to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; (406) 444-6430, fax (406) 444-6548 or email at: mac@state.mt.us.

All items in *State of the Arts* may be reprinted unless otherwise noted. Please credit the Montana Arts Council as well as any byline.

Condolences to . . .

The family of **Blanche Judge**, mother of former Gov. Tom Judge and a tireless advocate of dancing and the arts, who died recently at age 90. Born in Sacramento, Calif., she started dancing at age three and studied for years, privately and with the ballet companies in San Francisco and Utah. She later taught dance, speech and drama, and in 1936 opened a professional dance studio in Helena. Mrs. Judge received a teaching degree from Western Montana College. She married Helena contractor Thomas P. Judge, who was killed in a construction accident in 1953. They had two sons, former Gov. Thomas Judge of Helena and Dr. Terance Judge of Spokane. Mrs. Judge wrote and directed plays, musicals and programs in Helena for 25 years, and was twice appointed to the Montana Arts Council. She volunteered for numerous civic organizations,

and her many awards included the Carroll College Community Achievement Award, the Exchange Club Outstanding Citizen Award and the Jaycees Distinguished Service Award.

The family of famed opera singer **Pablo Elvira**, who died at his Gallatin Valley residence at the age of 62. A native of San Juan, Puerto Rico, Elvira was a member of the voice faculty at the Indiana University School of Music for eight years. In 1978, he debuted with New York City's Metropolitan Opera, becoming one of the company's lead baritones. He sang throughout Europe, South America, Australia, Puerto Rico, Israel and the United States and was renowned for his portrayal of Figaro in "The Barber of Seville." Elvira moved to Bozeman in 1976 and helped form the Intermountain Opera Association, which has staged an annual opera production

in Bozeman since 1979. He is survived by his wife, Signe Landow, and son, Pablo.

The family of Missoula photographer **Lee Nye**, who died last fall at the age of 73. A true Montana original, Nye was born in Forsyth and grew up in Billings, Butte and Dillon before joining the Navy at the age of 16. After serving in World War II, he returned to Butte, then graduated from the Brooks Institute of Photography in Santa Barbara, CA, in 1949. In addition to having a studio in Missoula, Nye also taught photography at the University of Montana from 1967-1981. Montana writers Jim Crumley, James Welch and James Burke each created fictional characters inspired by Nye. He is survived by his wife, Jean Belangie-Nye, three daughters, a sister and many grandchildren.

Presidential candidates speak up on the arts

In January, the Associated Press asked each of the major candidates then running in the presidential primaries if they supported federal funding for the arts. By March, the field was winnowed to just two major candidates. Here are their responses:

Democrat Al Gore: "I strongly believe in encouraging and supporting the arts and would continue the current policy of support. The arts are an important part of our life and our history and should be supported."

Republican George W. Bush: "I believe we should continue federal funding for the arts, but give states a greater say in how the funds are spent. I don't believe we should spend public money to support obscene material or denigrate religion."

— from the National Assembly of State Arts Agencies website

Congrats to . .

Do you have good news? Share it with us by e-mail, mail or fax.

Missoula author **Sir James Welch**, who was recently knighted by the French government in recognition of his "outstanding service to French culture." The medal was awarded by Emmanuel Delloye, cultural attaché at the French General Consulate in San Francisco. The medal of the Chevalier de L'Ordre des Arts et des Lettres – the Knight of the Order of Arts and Letters – was created in 1957 to honor writers and artists, both French and foreign. Welch, who has participated in France's largest literary festival, the annual Festival of St. Malo, is very popular in France. "I guess they just like my stuff," he said.



Sir James Welch, minus his medal

Bozeman writer **Linda Paisley**, who had a novel published in February by Avalon Books of New York City. The contemporary western romance, *Jenny's Texas Cowboy*, is set in the imaginary town of Turk, Montana. In her real life, Linda is an administrative assistant at Montana Arts and has lived in Montana since 1978.

Bitterroot Valley author **Russ Lawrence**, photographer **Harry June** and publisher **Dale Burk**, whose new book, *Montana's Bitterroot Valley*, received national recognition as "Book of the Month" for Walsworth Publishing Company. One of the largest book distribution companies in the country, Walsworth presented the "Excellency Award" to the book's publisher Stonydale Press (owned by Dale Burk) "as an acknowledgment of an outstanding product."

Artist **Karen Noles**, whose images adorn the 2000 Energy Conservation Calendar published by the Montana Department of Public Health and Human Services. Noles, who began her career in illustration with Hallmark Cards, has earned national recognition for her pastel and oil paintings of Indian children. Her work has been published by *Leaning Tree* and the *Bradford Exchange* and featured in *Art of the West* magazine and the *Appaloosa Journal*. She's earned honors from the Pastel Society of the West Coast and the New York Society of Illustrators and received the 1999 Peoples' Choice Award from the C.M. Russell Art Auction in Great Falls.



Karen Noles' paintings adorn new calendar.

Havre artist **Carolyn Anderson**, who was featured in the January/February 2000 issue of *Art of the West*. In a feature story, editor Vicki Stavig describes how this Chicago native eventually planted herself in Montana (her first visit brought her to the Rocky Boy Reservation to run an Upward Bound program) and now has a thriving career as a professional painter. For example, last year, Anderson was the first artist ever to win both the Jurors' Award and the Artists' Choice Award at the annual C.M. Russell Auction Exhibition. "Anderson's paintings are treasured visions that she skillfully and generously offers up as a tribute to the land and the people of the West," writes Stavig.



"Woman in Red," by Carolyn Anderson

Wes Mills, whose "Missoula Drawings" were displayed from Jan. 26-Feb. 26 at the Joseph Helman gallery in New York City.

Whitehall artist **Bruce Contway**, who was among five finalists for the creation of a bronze statue of Shoshone Chief Washakie, to be placed in the Statuary Hall at the United States Capitol. Each artist was required to make a small model of the Wyoming chief and received \$1,000 for their design efforts. Contway was 1998 Artist of the Year for the Indian Arts and Crafts Association.

Great Falls painter **S. Carlyle Smith**, whose nostalgic oil painting, "Sunday Audit," was featured in the January edition of *USArt Magazine*. The image, set in the 1920s or '30s and depicting a family looking over a field of grain, was one of two Editors' Choice selections in the magazine, which boasts a circulation of 170,000 art enthusiasts.

Montana landscape painter **Nicholas Oberling** for his recent one-man show, "Poetic Landscapes," at the Chrysalis Gallery in Southampton, NY. Oberling's seascape, "Maine Rocks," was awarded the 1999 Henry Nordhausen Memorial Award at New York's prestigious Salmagundi Club. Oberling, who was Glacier Park Artist in Residence in 1999, displays his large oil landscapes at Glacier Gallery in Kalispell.



"Where I Grew Up" by Nicholas Oberling

Bigfork metal sculptor **Michael Jones**, who received the Best of Metal award at the Bayou City Downtown Art Festival, held last October in



Michael Jones' sculptures travelled to Houston in March.

Houston, TX. Jones returned to Houston in March to display his latest works, "Symbols of Strength," at the festival. The artist was also awarded Best of Show at the 1999 Fall Arts Festival in Taos, NM; he's currently completing his fifth public installation in Kalispell.

The six Montana artists who will be honored during an artists' reception at the Governor's residence in Helena, 7-9 p.m. April 4. The reception celebrates the works of **Howard Friedland**, **Barbara Starnner**, **Suz Marshak**, **Gary Colley**, **Richard Charron** and **Reed Lehman**.

Kalispell-based composer and former MAC Fellowship recipient **Craig Naylor**, whose "Symphony No. 2, ...of Rivers and Roots Entwined" was premiered March 8 by the University of Idaho Wind Ensemble. His work "River Spirit," commissioned by the American Composers Forum as part of its Continental Harmony Project, will debut July 4 in Osceola, WI.

The following arts organizations, which received grants from the National Endowment for the Arts: **Montana Ballet Company** in Bozeman, \$5,000 for its original opera/ballet, "A Tale of Two Russias," to be accompanied by the Helena Symphony; and **Paris Gibson Square** in Great Falls, \$10,000 for the exhibition "Material Culture: Innovation in Native Art" which will feature works by contemporary Native artists from the western United States and Canada.

Powell County Museum in Deer Lodge, whose collection of historic rodeo pictures was recently shipped to Exhibits USA in Kansas City, MO, in preparation for a national tour. The photos, taken in the 1930s by **Otho Hartley**, document many aspects of a small-town western rodeo. The exhibit is titled "This Contest Is for Real Hands: Rodeo Photographs of the 1930s" and was conceived and curated by the museum's photo archivist **Lee Silliman**. During the past four years, the collection has been displayed at nine venues in Montana and Wyoming. Exhibits USA will refurbish the show and prepare auxiliary educational materials before shipping it to its first site, The Jefferson National Expansion Memorial in St. Louis, MO. So far, three other museums are scheduled to display the exhibit and 12 more institutions have expressed interest.



Otho Hartley's rodeo photos will tour the United States this year.

Transitions . . .

Welcome to Arts Eureka!'s new coordinator, **Rhys McMorran**, who is responsible for supervising the community's local art gallery in the historic National Hotel and coordinating arts events in the Tobacco Valley. McMorran grew up in Canada and ran a fine arts company in Ottawa for several years before moving to Eureka. She also sang with an opera group at the National Arts Center and has performed as a soloist in several madrigal groups. So long and good luck to departing coordinator **Marianne Fielder**, a former MAC Fellowship recipient who recently moved to Portland, OR. We wish her great success!

Good luck to **Vicky Hammond**, who left her post as executive director of the Schoolhouse Art and History Center in Colstrip on March 1. Her efforts were greatly appreciated! **Becky Miller** will step in on a part-time basis while the board searches for a new full-time director. The town of Colstrip has agreed to provide long-term support for SHAC, which includes assuming ownership of the building and providing regular funding for the center.

Welcome to **Mark Baumler**, who was recently appointed head of the State Historic Preservation Office. Baumler has served as an archaeologist with the Montana Historical Society for the past 11 years. "I plan to work closely with the public and private sectors to protect and develop Montana's heritage resources," he said of his new position.

And congratulations to **Marcella Sherfy**, who was recently appointed chief of Heritage Operations at the Montana Historical Society. Sherfy spent the past two years as Visitor Services bureau chief with the Montana Department of Fish, Wildlife and Parks; she also was state historic preservation officer from 1980-1995. Her many duties will include working on special projects related to outreach, preservation and collections management, and administering heritage properties.

Artists, writers, musicians & arts administrators please let us know about major awards and accomplishments. Send your good news to Congrats, c/o Lively Times, 1152 Eagle Pass Trail, Charlo, MT, 59824; e-mail: writeus@livelytimes.com.

Flathead gets new Arts Hotline

The Flathead Arts Council recently launched an Arts Hotline number at 406-881-4ART. Callers can find information about art events in and around the Flathead Valley. Members of the local Arts Council – which represents all arts disciplines in the valley – felt it was time to have a single phone number for people to call to find out about up-coming and current events, performances and exhibits.

"I think its great that people will be able to find out what's going on in the arts with one phone call," said Hockaday Museum of Art director David Lee Eubank. "We all hope this will help with the communication between our organizations and the residents of the valley."

When a caller dials 881-4ART (881-4278) a message will direct them through a menu. They will be told they can reach theater by pressing 1; museums and art centers by pressing 2; and music, dance and special events by pressing 3.

The voice on the Hotline belongs to Mark Holston, board member of the Hockaday and a musician with the Glacier Orchestra and the Latin band Cocinando.





4

Book and tour recall champion hoopsters

Ursula Smith and Linda Peavy, independent scholars and experts in women's history, toured Montana in March, giving presentations and seeking new information about the 1904 Fort Shaw women's basketball team that earned the title, "Champions of the World."

The two women are planning to write a book on the team, which was virtually unbeatable. Its members, who attended the Fort Shaw Industrial Boarding School, were invited to the 1904 World's Fair in St. Louis, MO. They played exhibition games at whistle-stops along the way, beating all comers.

Smith and Peavy gave presentations in Great Falls and Simms and at Salish Kootenai College, Blackfeet Community College, Stone Child College, Fort Belknap College and Fort Peck Community College. During their tour, the pair hoped to glean a clearer view of the lives of team members and the effects of the championship team.

The tour was sponsored by the Cascade County Historical Society, with funding from the Montana Committee for the Humanities. For details, call 406-452-3462.

About Books

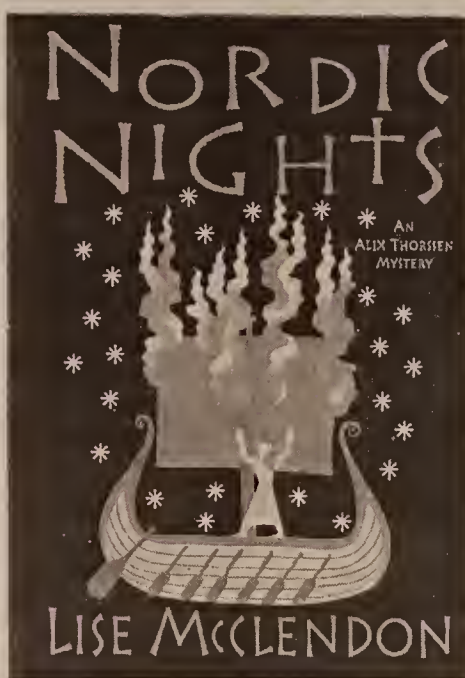


Blue Deer Thaw
by Jamie Harrison
Published February 2000 by Hyperion,
New York City, NY
\$22.95 hardcover

In her new mystery, Livingston writer Jamie Harrison revisits the small Montana town of Blue Deer, introduced in her first two novels, *The Edge of the Crazies* and *An Unfortunate Prairie Occurrence*.

In *Blue Deer Thaw*, the town's slightly demented Sheriff Jules finds his life upended when a bachelor party goes berserk, a drunken woman freezes a few feet from her house and an old man dies, leaving behind a hotly contested trove of art.

"This exercise in controlled chaos is not to be missed by devotees of good writers with an exquisite sense of humor," writes *Kirkus Reviews*.

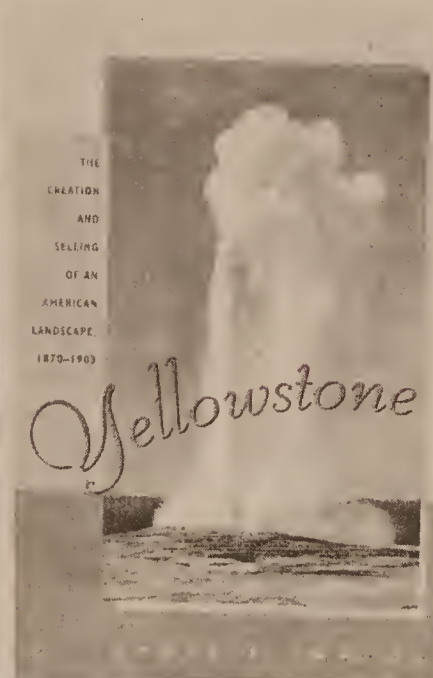


Nordic Nights
by Lise McClendon
Published in 1999 by Walker & Company,
New York City, NY
\$23.05 hardcover

In her third mystery novel, Billings writer Lise McClendon continues the adventures of her Norwegian/Montanan sleuth, Alix Thorssen. This time around, the author has crafted a dark tale of theft, murder, art and archaeology, set in the sleek resort town of Jackson Hole, WY.

"A crisp, straightforward mystery," writes *Publishers Weekly*. "Her agreeably feisty heroine and a hair-raising finale will keep readers entertained throughout the night, Nordic or otherwise."

Previous mysteries by McClendon include *The Bluejay Shaman* and *Painted Truth*. For details, visit www.lisemcclendon.com.



Yellowstone: The Creation and Selling of an American Landscape
by Chris J. Magoc
Co-Published in February 2000 by the
Montana Historical Society Press
and University of New Mexico Press
\$49.95 hardcover; \$19.95 softcover

Historian Chris Magoc confronts the history, myth, reality and future of Yellowstone Park in his new book. "Yellowstone is both cultural myth and environmental paradigm," he writes. "As such, the region and its people bear a burden of symbolism and responsibility that is global in scope."

From the 1870 exploration of the headwaters of the Yellowstone River to present-day controversies over mining and thermal production, the book presents an engrossing mix of history and scientific inquiry.

New books from Stoneydale Press Publishing Co., Stevensville

MONTANA'S BITTERROOT VALLEY

By Russ Lawrence



Montana's Bitterroot Valley - Just Short of Paradise
by Russ Lawrence, photography by
Harry June
\$29.95 hardcover; \$19.95 softcover

This collaboration among three Bitterroot Valley residents (Russ Lawrence, Harry June and Dale Burk of Stoneydale Press) showcases the natural beauty, lively history and uncertain future of one of the state's most scenic and fastest-growing regions.

Bitterroot author and bookstore owner Russ Lawrence has meticulously chronicled the

valley's past, from its violent geologic history to the forced removal of the native Salish in the 1800s and on through today. The book boasts 73 color photographs by Hamilton photographer Harry June plus some 50 black-and-white images, many of them historical photos never before published.

The book is available at bookstores statewide or by calling 406-777-2729.

Lewis and Clark on the Upper Missouri

by The Discovery Writers
\$19.95 hardcover; \$14.95 softcover

This second publication from Stoneydale Press about the Lewis and Clark Expedition complements a previous book, *Lewis and Clark in the Bitterroot*.

While the first volume covered the Corps' travels in the Bitterroot Valley and environs, this book looks at the earlier leg of the journey from the Dakotas to the crest of the Rocky Mountains at Lemhi Pass.

The six writers, Jean Clary, Patricia Hastings, Diann Ladd, Jeanne O'Neill, Katie White and

Lewis & Clark On The Upper Missouri

By The Discovery Writers

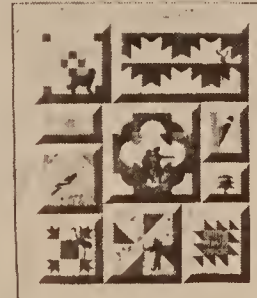


Foreword By Dale A. Burk

QUILTING THE JOURNEYS OF LEWIS & CLARK

A Pattern Book for Making "Lewis & Clark in the Bitterroot"

By Patricia B. Hastings



Riga Winthrop, each researched and wrote different sections of the book, which is available at bookstores across Montana.

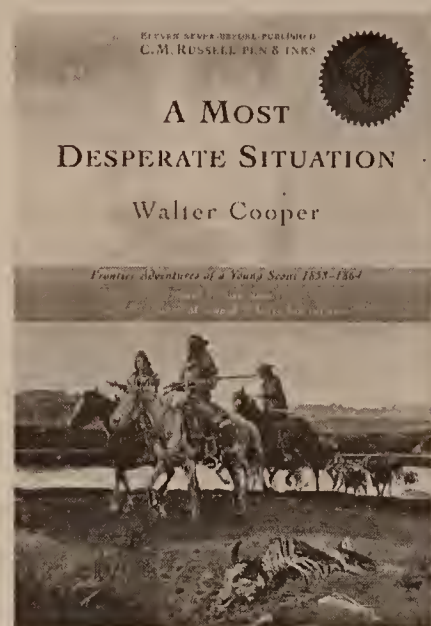
Quilting the Journeys of Lewis and Clark

by Patricia B. Hastings
\$14.95 softcover

A Stevensville woman's research into the adventures of Lewis and Clark has prompted her to create a unique bicentennial quilt commemorating the journey, plus a pattern and instruction book on how to duplicate it.

Patricia Hastings is one of six Bitterroot Valley women called "The Discovery Writers," who have combined efforts to re-examine the incredible exploits of the Corps of Discovery in a two-volume history. Hastings, a nationally known quilt-maker, went a step further and created a colorful quilt, then documented her efforts.

The book is available at bookstores and fabric shops, or by contacting Stoneydale Press at 406-777-2729.



**A Most Desperate Situation:
Frontier Adventures of a Young
Scout, 1858-1864**

Written by Walter Cooper, edited by
Rick Newby with illustrations by C.M.
Russell

Published March 2000 by Falcon Press,
Helena
\$28 hardcover

Walter Cooper, a prominent Montana pioneer, wrote *A Most Desperate Situation* in the 1910s and commissioned Charlie Russell to provide the artwork. Russell historian Larry Len Peterson, who wrote the introduction and afterword, recently acquired the original manuscript and its accompanying drawings – both undiscovered and unpublished for nine decades.

Somewhere between memoir and fiction, the story offers a western story that can hold its own with other masterpieces of the genre, including *The Virginian* and *The Big Sky*. For details, call Falcon at 1-800-582-2665 or visit its website, www.falconbooks.com.

**Home Again
Home Again
Jiggety Jig**



Sixteen true stories of lost pets that overcame
incredible odds before finding their way back to
the loving arms of their faithful owners

by Dianne Armstrong

**Home Again, Home Again,
Jiggety Jig**

by Dianne Armstrong
Published 2000 by RONI Enterprises,
Helena

\$7.95 softcover

Anyone who has ever experienced the powerful bond that can develop between humans and pets will be sure to find some teary but cheery tales in this book about miraculous pet survival stories.

Helena resident Dianne Armstrong, a registered nurse who has devoted much of her life to reuniting humans with lost pets, recounts 16 tales of Montana pets that overcame incredible odds before finding their way back to the loving arms of their owners.

Call Armstrong at 406-443-6488 or visit her website, montanapets.org.

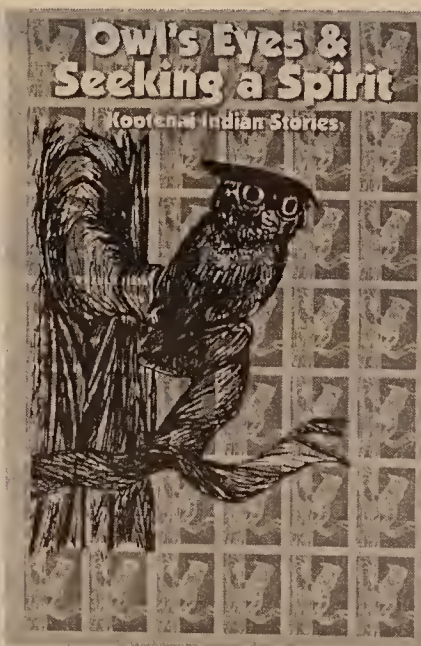


**Grandmother's Grandchild: My
Crow Indian Life**

By Alma Hogan Snell
Published April 2000 by University of
Nebraska Press, Lincoln, NE
\$25 hardcover

The life of a Crow Indian woman growing up on an eastern Montana reservation in the 1920s and 1930s comes vividly to life in this memoir of Alma Hogan Snell.

Edited by history professor Becky Matthews of Columbus State University in Georgia, this story depicts an era when federal Indian schools were rife with ill intent toward Native American traditions. Snell – known as *káalisbaapite*, “grandmother’s grandchild,” in Crow – punctuates her tale of hard times and deprivation with a rich and joyous zest for life. The book is available at bookstores or by calling 402-472-3581.



**Owl's Eyes & Seeking a Spirit:
Kootenai Indian Stories**

Developed by the Kootenai Cultural
Committee, Confederated Salish
and Kootenai Tribes

Co-published by Salish Kootenai
College Press in Pablo and the
Montana Historical Society Press,
Helena

\$5.95 softcover

This book shares age-old stories passed down through generations. The first tale recalls the friendship between Owl and Mouse while the second describes a vision quest by a young Kootenai boy. Both stories are written at a reading level suitable for children.

The first book of this cooperative venture between the Tribes and Historical Society was *Coyote Stories of the Montana Salish Indians*, while the next will be *Mary Quequesah's Love Story*. Call 800-243-9900 for details.



Henry Plummer: A Novel

by Frank Bird Linderman, with a
forward by his granddaughter,
Sarah Waller Hatfield
Published April 2000 by University of
Nebraska Press, Lincoln, NE
\$16.95 softcover

It took 80 years, but this novel by noted Montana historian, newspaperman and politician Frank Bird Linderman finally has seen the light of day.

Linderman, who lived the rough and rugged frontier lifestyle of Montana and took a deep interest in its history, completed this novel on the infamous outlaw sheriff back in 1920. Montana history buffs may or may not agree with the novel's interpretation of events, but they will have to thrill to the vivid retelling of the tale.

The book is available at book stores or by calling 402-472-3581.



The Inner Lover

by Valerie Harms
Published in 1999 by Aslan
Publishing, Fairfield, CT
\$15.95 softcover

In her new book, Bozeman writer Valerie Harms offers guidance and techniques for “using passion as a way to self-empowerment.”

She suggests that by honoring and deciphering “inner lovers” – as they appear in dreams and fantasies – one can bring greater understanding to external relationships. “Harms tells not how to disengage ourselves from others, but how to use our attractions to discover and develop our inner potential,” writes Jungian analyst Robert A. Johnson.

Harms is the author of several books on women's studies, biographies and children's literature. *The Inner Lover* is available from Aslan Publishing, 800-786-5427.

**Plans begin
for Festival
of the Book**

The inaugural Montana Festival of the Book is slated for Sept. 8-9 in Missoula. This two-day celebration of reading, writing and books will be hosted by the Montana Committee for the Humanities and the Montana Center for the Book, in conjunction with numerous other state and local organizations and businesses. Planning is supported in part by an ArtsREACH grant from the National Endowment for the Arts.

The festival will feature a variety of authors and panelists in a number of venues throughout Missoula. Festival events will include readings, panels, exhibits, demonstrations, a literary contest, signings, entertainment and receptions.

Montana has long been recognized for its rich literary life, boasting writers who have had a major impact on American literature. The festival will celebrate that tradition and feature many of the writers who call Montana home.

For more information, contact festival coordinator Kim Anderson at 406-543-8459 or klanderson@attglobal.net, or Mark Sherouse, executive director of the Montana Committee for the Humanities, at 406-243-6022 or sherouse@selway.umd.edu.



6

Poets & Writers Online

Poets & Writers Online (www.pw.org) is an extensive website, sponsored by *Poets & Writers Magazine*, that offers a variety of resources to writers. Special features include:

- "Literary Horizons," which provides professional development opportunities for writers, publishing seminars and panel discussions, and free advice columns.

- "News from the Writing World," offering reports on events, happenings, and trends in the literary community.
- "Great Resources," listing conferences, workshops, writing programs, organizations, societies, presses, magazines, and more.

Register for "Poets & Writers Speakeasy" and join conversations about agents, MFA programs, novel writing, poetry and much more. Many of the listings from one of P&W's most popular books, *A Directory of American Poets & Fiction Writers*, are also available with search capabilities. Locate poets and fiction writers; use the search engine to list writers by agent or publisher; or discover where other writers have been published.

For more information about the magazine and its website, call 212-226-3586.

Books & Music



Once Upon a Frame
Photography by Tom J. Ulrich
Published 1999 by American Wildlife, West Glacier
\$23.95 softcover

Some of the most spectacular wildlife photography on Earth graces the 109 pages of

this book by Flathead area resident and photographer Tom Ulrich.

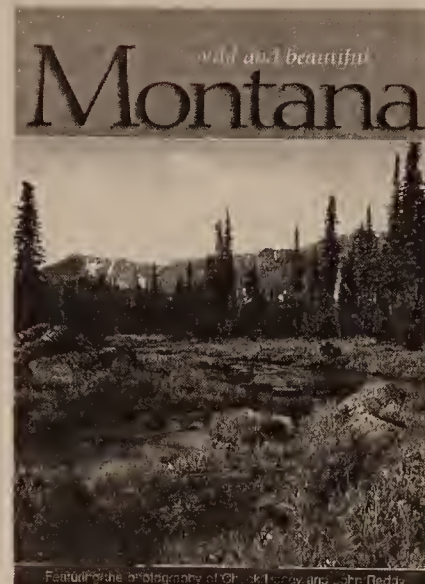
From images of mountain goats and other fauna of Glacier National Park - Ulrich's favorite location for photos - to polar bears in Canada, whales off the coast of Argentina, dancing prairie chickens in Illinois, grizzlies in Denali and more, Ulrich displays the images of a lifetime from points around the globe.

Copies of the book are available at Montana bookstores or by writing American Wildlife, P.O. Box 361, West Glacier, MT 59936.

Wild and Beautiful Montana
Photography by Chuck Haney and John Reddy
Published 1999 by American and World Geographic Publishing, Helena
\$29.95 hardcover

If Montana weren't such a spectacular state, publishers would have long ago run out of material for such ambitious photographic collections as *Wild and Beautiful Montana*.

But the state provides ample material, and the two contributors - Chuck Haney of Whitefish and John Reddy of Helena - display a keen eye and sensitive awareness of the Big Sky Country's abundant offerings. In 120 pages of stunning color photography - the only text is the photo captions - readers are treated to every-



thing from stunning mountaintop sceneries to quiet farmsteads and flowered forest enclaves.

The book is available in bookstores across Montana or by contacting the publisher at 800-654-1105.



The Life of a Lab
By E. Donnell Thomas Jr., with photography by Denver Bryan
Published 1999 by Ducks Unlimited, Inc., Memphis, TN, and Willow Creek Press, Minocqua, WI
\$29.50 hardcover

Two Montana outdoorsmen and dog lovers have collaborated to produce this spectacular book of Labrador photos and tales.

The book also addresses the breeds'

remarkable retrieval skills and work in the field. From birds to boots to flying Frisbees, the labs express their fondness for "fetch" again and again, as well as their acute intelligence and friendly demeanor.

Thomas is resident of central Montana who writes regularly for a variety of outdoor publications and has authored eight books. Bryan, of Bozeman, has been internationally recognized for his photography which has adorned the covers of more than 100 publications.

Vocal harmony reigns with Millennium Chorus

Vocal harmony will ring throughout the year, courtesy of the 65-member Montana Millennium Barbershop Chorus. The group, composed of singers from seven barbershop-quartet chapters, will perform throughout the state this year.

The chorus premiered in March, headlining chapter concerts in Missoula on March 18 and Kalispell on March 25. They travel to Bozeman April 15, Great Falls April 29 and Billings May 13. The tour concludes this fall with shows in Helena and Havre.

Members promise "barbershop like its never been heard," with tunes ranging from "When I'm 64" by The Beatles and "Mary Lou" by the Everly Brothers to traditional barbershop harmonies, gospel and patriotic songs.

Thirty members of the chorus will head for Europe in September, where they plan to perform in Austria, Germany and France. "It should be a lot of fun," says chorus chairman Wyman Schmidt. Five shows are scheduled and the group is hoping for more. "Obviously, if we get a chance to sing, we'll sing!"

The Millennium Chorus is a rebirth of the Centennial Chorus, which performed during 1989 for the state centennial celebration.

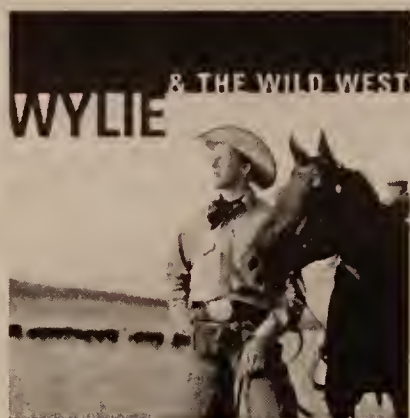


Chairman Wyman Schmidt (front center) of the Montana Millennium Barbershop Chorus welcomes Gov. Marc Racicot at a recent rehearsal in Helena.

The mission of these barbershop quartets is to attract vocal talent, encourage singing in schools and communities and promote Montana's values and culture. "But the main reason we do it is because we're having fun," says Schmidt.

The chorus hopes to perform at other public events this year. For more information, call Schmidt at 406-587-8013, Herm Wittman at 406-457-9009 or e-mail glrwulf@earthlink.net.

About Books & Music is compiled by Kristi Niemeyer & Bob Phillips at Lively Times.



Ridin' the Hi-Line

by Wylie and The Wild West
Recorded in 1999 at The Ol' Bunkhouse Studios, Nashville, TN
Released in February on Rounder Records

Montana native Wylie Gustafson sings homage to the wide open spaces of his youth on his latest CD, *Ridin' the Hi-Line*.

His third recording on Rounder Records is chock-full of original tunes - ranging from an ode to his father, "He's a Cowboy," to a ballad about rounding up cows in the Two Medicine country, "The Gather," and the whip-paced "Jitterbug Boogie."

Wylie also teamed up with Ranger Doug (of Riders in the Sky fame) for "Sage and Sand," a song concocted by the two saddle pals; and sings two western classics, "Buffalo Gals" and "Doggone Cowboy."

With 13 original songs, the new album provided ample opportunity for Gustafson to explore his musical roots. "I really got to write about things that mean a lot to me," he says. "I'm very proud of being raised on the Hi-Line - sometimes you have to move away from Montana to understand the value of growing up there."

The album is available at records stores or from the website, www.wyliewww.com.



Full Circle

by Chris Cunningham and Sixth Sense
Recorded at The Garage in Reese Creek, near Bozeman

After a number of years spent searching for his musical identity outside Montana, Bozeman native Chris Cunningham of Sixth Sense feels like he has finally come back to his roots.

His band's latest offering, *Full Circle*, describes that homecoming in a variety of musical tales. All the songs on the CD were written by Cunningham, and range from curious musings on the mysteries of the cosmos in "Crop Circles in England" and "Dog Star" to the rediscovery of roots celebrated in the title cut.

Full Circle features contributions from several Montana musicians, including John Floridis, Craig Hall, Nancy Padilla, Bob Miner, Julie Elkins, Jerry Nettuno, The Bridger Trio, Jake Fleming, Matthew Small and Bob Britten. Band members are Chad Langford on upright and electric bass, Ken Glynn on drums and Reeves Petroff on resonophonic guitar (Dobro).

Cunningham spent the early years of his career in the Twin Cities and touring with his friend John Hermanson, first with Chris and Johnny and later with Storyhill. While Montana may forever remain out of the mainstream current of American art and music, "I think the arts can flourish in smaller towns," Cunningham says. "You don't have to go the Minneapolis or Chicago to appreciate it."



American Sampler and Cowboy Classics

by Steve Eckels
Released in 1999 by Chequamegon Music Inc.

Kalispell guitarist Steve Eckels recently released his latest CD of fingerstyle guitar tunes, a compilation of traditional American music titled *American Sampler*. The native of New Mexico also released an album of traditional cowboy tunes recently called *Cowboy Classics*.

Eckels, who moved to Kalispell last year and now teaches guitar at Flathead High School, has a long discography to his credit. Some 19 albums plus a number of instructional books on guitar have kept the musician busy since his debut album in 1984 (*Steve Eckels Solo Guitar*).

Demonstrating his talents on both classical and steel string guitars, Eckels provides a versatile mix of styles and music. He got his start at the age of 10 playing a \$30 Epiphone guitar purchased at a rummage sale. After pursuing the fingerstyle technique, he was playing for money not long after his 12th birthday.

He has taught guitar at New Mexico State University, served as a columnist for *Fingerstyle Guitar Magazine*, and traveled widely to perform and teach.

Further information on his works is available by calling him at 406-257-6878 or visiting his website, www.zianet.com.



Found

by Frank O'Brien Jr.
Released by Haystack Records, Whitefish

Frank O'Brien has traveled a long way from Long Island to Whitefish, from progressive rock to a mix of traditional bluegrass and folk.

On his first solo CD, *Found*, the artist teamed up with Grammy-winning dobro player Sally Van Meter and several award-winning musicians. Van Meter produced the CD, which includes performances by Stuart Duncan and Gene Libbee, veterans of the Grammy-winning Nashville Bluegrass Band, and Christian Teele, John Magnie and Tony Furtado, all from Boulder, CO.

But the focus of this album is O'Brien's songwriting. The 11 carefully wrought tunes span a broad spectrum, ranging from love songs to a paean to mothers (and other sources of inspiration), "Ol' Lady Lucky."

O'Brien began his musical career on the East Coast with the rock band, Shankis; and migrated to Boulder, where he attended a songwriting school hosted by Planet Bluegrass.

O'Brien moved to Whitefish last winter and has since formed his own band, the Spare Change Ensemble. Made up of Ryan Wickland on mandolin and guitar, Tim Kilpatrick on upright bass, and Toby Ferguson on percussion, they plan to tour Montana and the Northwest this spring.



Montana Cowboy

by Ken Overcast
Released in 1999 by Bear Valley Records, Chinook

Montana Western musician, poet, rancher and working cowboy Ken Overcast recently released his seventh album, a collection of original tunes and cowboy classics.

Montana Cowboy captures a bit of what authentic cowboys have experienced both in the past and present, with original tunes such as "Cold, Broke and Lonesome" exploring long train rides and low cattle prices; "Workin' Cowboy" examining the not-so-glamorous life of a cow tender; and "What's It Take to Make a Cowboy Cry" looking at the gentle heart beneath the rugged veneer.

Old standards include "Blizzard," "Back in the Saddle," "Ridin' Down the Canyon" and "When the Work's All Done This Fall."

Overcast was nominated as Male Vocalist of the Year (1998) by the Country Gospel Music Guild and Male Performer of the Year (1999) by the Western Music Association. He has a CD of cowboy poetry to his credit (*Prairie Poetry, Vol. 1*), as well as an album with his daughter, Karleen, and an album of original Gospel songs.

The CDs are available from Bear Valley Records, 406-357-3824 or from the website, www.kenovercast.com.

Sweet Relish



Sweet Relish

by Sweet Relish
Recorded at Peak Recording in Bozeman and mixed and mastered at The Garage in Reese Creek

Tongue-in-cheek humor and lush three-part harmonies mark the self-titled debut album of Sweet Relish, a Bozeman-based trio.

Kate Bryan, Cherie Newman and Patti Sheets have been singing together as Sweet Relish for more than three years.

The recording showcases the trio's eclectic mix of music, ranging from original tunes to standards from the jazz, blues, rock, folk and swing genres. The ten songs on the album include such golden oldies as "Tuxedo Junction," "Why Do Fools Fall in Love" and "Mr. Sandman"; the playful "Chocolate" and Christine Lavin's mildly malicious "Regretting What I Said"; and two original compositions by Cherie Newman, "No One to Blame" and "Sweet Relish Bus."

Guest artists on the CD include Bob Britten (a.k.a. Dangerous Bob) on piano and guitar, Michael Blessing on hand drum and Matthew McCool on harmonica. When not performing on their own, the trio often teams up with the popular local rhythm and blues band, the Voodoo Hot Dogs.

To order CDs, call 406-587-7476 or e-mail sweetrelish@hotmail.com.

Guide helps musicians navigate the business

A new guide written by veteran entertainment lawyer Lee Wilson gives songwriters and performers tips in *Making It in the Music Business*.

Wilson gives advice on how to use the legal system, protect work from infringement and launch a successful music career. "At least half the big mistakes you can make in trying to create and manage a music career are your own bad decisions," she says.

Wilson illustrates aspects of the law with scenarios and pop quizzes. She also includes sample copyright and trademark forms in the appendixes, along with an up-to-date list of resources for the beginning musician.

Contents include copyright law and protection; signing your first contract; how to find a booking agent; choosing a manager and music publisher; working with music lawyers; partnership law for musicians; trademarks; and how to protect your band's name.

The paperback guide sells for \$18.95 and is available by calling Allworth Press, 1-800-491-2808, or visiting the website, www.allworth.com.



8

Famed actor to teach writing at UM

Television star and The University of Montana alumnus Carroll O'Connor will stand behind the lectern this summer, sharing his screen-writing know-how with a dozen lucky students.

Best known for his portrayal of the outspoken Archie Bunker on the television series "All in the Family," O'Connor will teach two summer school classes: "Writing the Movie" from May 22-June 23 and a follow-up, "Writing the Movie II" from June 26-July 28.

Students must apply for the 400-level undergraduate courses by April 3. While first priority will be given to UM students, non-students are encouraged to apply. The first class is a prerequisite for the second.

For more information on the courses, visit the website at www.sfa.umt.edu/mart or call Peggy Nesbitt at 406-243-6014.

INTERNATIONAL ACCLAIM

German exhibit showcases 32 Indian artists

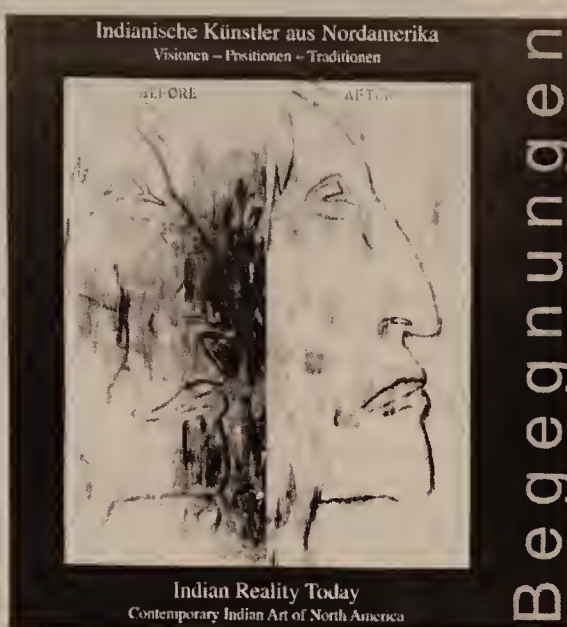
"Indian Reality Today - Contemporary Indian Art of North America" is the title of an art exhibition which is on display at the Westphalian State Museum of Natural History in Münster, Germany until May 1. Twenty artists from Montana who represent 17 different tribal groups are among the exhibit's 32 artists.

According to Dr. Alfred Hendricks, director of the museum, 40,000 visitors have viewed the 60 artworks on display since its opening on Nov. 5, 1999. Special guests at the opening reception were Montana artists Corwin Clairmont (Salish Kootenai), John Well-Off-Man (Chippewa-Cree) and Washington artist Joe Fedderson (Colville).

Clairmont's three installations - "Paha Sapa," "Asphalt Clouds Over the Reservation" and "Grandfather Rock Series" - deal with political and environmental issues.

Two portraits by painter John Well-Off-Man depict tribal leaders "Chief Rocky Boy" and "Little Bear." Well-Off-Man's intention is to keep alive the memory of tribal elders and to bring their charisma, personalities and stories closer to the viewer.

Joe Fedderson's monoprints in the "Plateau Geometric Series" are geometric abstractions



Begegnungen

reminiscent of the designs found on baskets, beadwork and parfleches of the peoples of the Columbia Plateau in Washington.

This exhibit, curated by art historian Dr. Manuela Well-Off-Man, made its debut at the

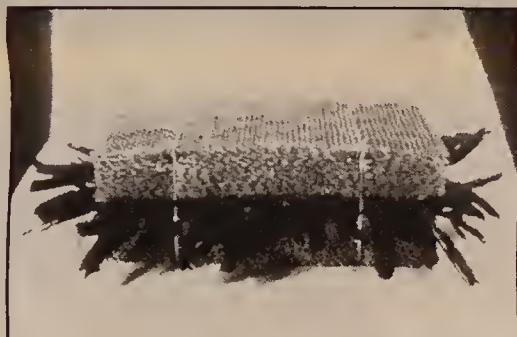
H. Earl Clack Museum in Havre in May of 1999, before it was shipped to the German museum. A unique aspect of the exhibit is the fact that a major portion of the art has been purchased by the Westphalian State Museum's permanent collection.

A hardcover exhibition catalogue was written by Manuela Well-Off-Man, with contributions by Alfred Young Man and a forward by Dr. Alfred Hendricks. The 179-page book gives interesting insights into contemporary American Indian art, paintings, sculptures and installation pieces.

Young Man, an associate professor of Native American Studies at the University of Lethbridge in Canada, describes the development of contemporary American Indian art. Well-Off-Man, an art historian, gives a detailed interpretation of the 60 artworks selected for this international project, introducing each artist with a short biography and a statement about their art.

Each artwork is reproduced in color, with text in German and English. To order a catalogue, sent \$25 plus \$4 for postage and handling to Dr. Manuela Well-Off-Man, Box 3, Havre, MT 59501, or call 406-262-9446.

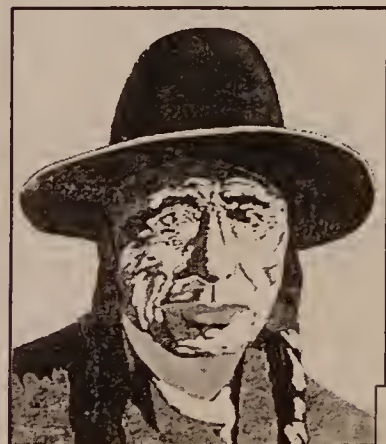
Indian Reality Today ... as seen by 20 Montanans



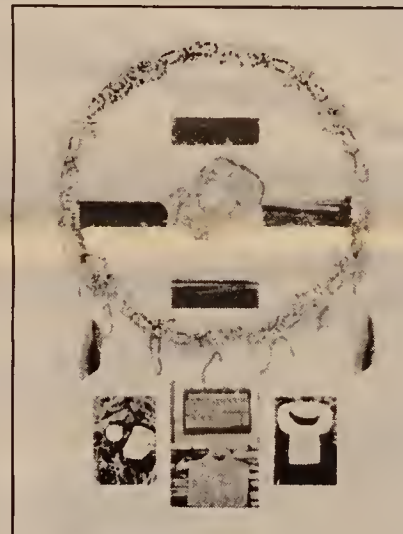
"Filter #3," by Bently Spang (Northern Cheyenne), mixed media, steel and feathers, 1995



"Courtship," by Charlotte Le Running Wolf Cooper (Northern Cheyenne), acrylic, 1998



"Chief Rocky Boy," by John Well-Off-Man (Chippewa), oil on linen, 1995



"Grandfather Rock Series I," by Corwin Clairmont (Salish Kootenai), installation, 1990



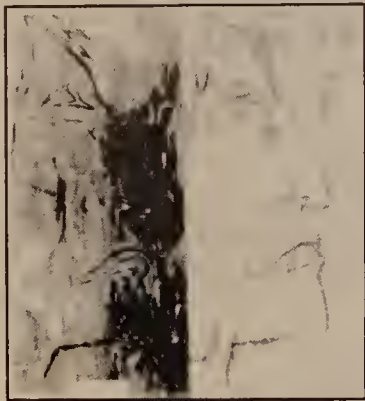
"Recycled Warrior," by Dwight Billedeaux (Blackfeet), mixed media



"Along the Yellowstone"
by Earl Bliss (Crow),
lithograph, 1979



"One Last Look Back"
by Ernie Pepion
(Blackfeet), oil on
canvas, 1991



**"Before 1492 after
1992"** by Jaune
Quick-to-See Smith
(Flathead/Cree/
Shoshone), acrylic
mixed-media dyptich,
1995



"Untitled" by Francis Wall
(Blackfeet), acrylic, 1998



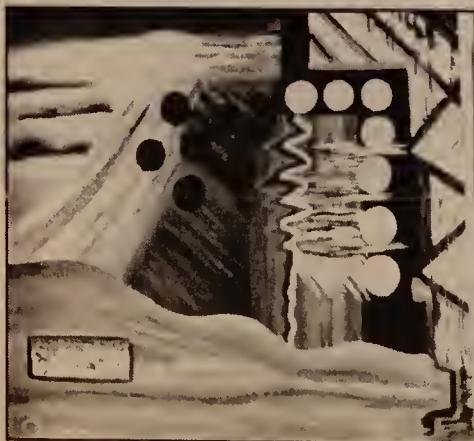
**"Reborn Reservations
Wrecks"** by Jay Laber
(Blackfeet), metal, 1999



"Untitled" by Kathryn Stewart
(Crow/Blackfeet, 1951-1993), pastel



"Raven Contemplating the Holy Ghost"
by Jeneese Hilton, (Blackfeet), acrylic
and mixed media, 1997



"Life as a Pikuni" by
Terrence Guardipee
(Blackfeet), acrylic, 1999



"War Party" by Larrain BigCrane
(Osage/Blackfeet), mixed media, 1990

More artists on next page



Scriver's collection headed for auctions

Myriad artworks from the collection of the late sculptor Bob Scriver are headed for auctions in Kalispell and Reno, NV.

Forty pieces from the collection will be sold July 29 during the prestigious Coeur d'Alene Art Auction, held in Reno this year. The rest of the collection, estimated at between 300 and 500 pieces, will be sold Sept. 23 during a large auction in Kalispell, according to Peter Stremmel, a partner in the Coeur d'Alene Art Auction.

The collection contains art by Charlie Russell and Frederick Remington, among other notable western artists. The future home of Scriver's own bronzes, which were displayed in the Hall of Bronzes at the artist's museum in Browning, remains unclear.



10

The Blackfeet-German Connection

Cultural tourism in Indian Country goes both ways

by Alexandra Swaney
MAC Director of Folklife

International tourists who come to Montana are usually eager to connect with Montana's Indian people. They want to attend powwows, see "real" Indians and will often travel to reservations to see for themselves the descendants of the Plains Indian peoples they have read so much about. Europeans, especially Germans, are particularly fascinated with Indian culture, partly because of 19th-century novelist Karl May, whose Wild West novels have sold over a hundred million copies in Europe and shaped how Germans view the American frontier.

Lately art and artists traveling both east and west have constructed a German-Montana Blackfeet cultural bridge.

Darrell Norman is the proprietor of the Lodgepole Gallery and Tipi Village in Browning. At his gallery tourists may see a variety of traditional and contemporary arts created by Blackfeet artists, and stay in a tipi while exploring the Blackfeet Reservation and Glacier Park. They may visit the Northern Plains Museum and participate at powwows or in the creation of traditional arts and crafts at the gallery. They can learn about the historic sites and stories of the Blackfeet by taking a tour of the reservation with Curly Bear Wagner, well-known tribal cultural resource person, storyteller and humorist, who, by invitation, has visited Germany several times.

Norman, whose Blackfeet name is *Ee-nees-too-wah-see* (Grows Like A Buffalo) has also visited Germany recently. As an artist who creates both contemporary and traditional arts, he was featured in a series of European



Darrell Norman's new CD, *The Return of the Buffalo Horse*, is a collaboration with German musician Ramon Kramer.

events celebrating Indian culture in 1999. Last fall, while visiting Europe with his wife Angelika, he gave presentations in three Swedish cities on Blackfeet art and history, including teaching a drum-making class in Langas.

They then returned to the Museum of Ethnology in Hamburg, Germany (where Darrell had designed and painted a tipi and lectured on Blackfeet painted lodges in March of 1999 as part of a MAC Folk and Traditional Arts

Apprenticeship project in Blackfeet tipi design). This time Darrell was part of the opening ceremony and press conference of the annual ethnic art market at the museum. He also introduced his new CD (recorded in Hamburg), *The Return of the Buffalo Horse*, a collaboration with German musician and composer Ramon Kramer.

Kramer, a flutist and composer, first met Darrell through his many stays on the Blackfeet Reservation. While there, he was given an Indian flute and became interested in collaborating with Darrell on a project. The CD is a dramatization of the story of the return of the descendants of the Spanish Mustang horses to the Blackfeet Reservation, using narrative, song, and music composed especially for the recording.

After its introduction by the Spaniards into the Americas, the horse, or "Elk Dog," quickly became an integral part of the life of all Northern Plains tribes, including the Blackfeet. Its return to the Reservation has been a good omen for the future. Visitors to the Reservation may now also visit these ponies, which are protected and cared for by a non-profit organization called the Blackfeet Buffalo Horse Coalition.

Darrell also gave a talk, "From the Dog Days to the Blackfeet Nation," at the opening of the Berlin Museum of Ethnology's North American Indian Exhibit, in which he gave an overview of both the traditional and modern life of the Southern Blackfeet, the *Ami Skapi Pikuni*. He also spoke on international treaty rights to university students at Mainz.

"As a bridge between different cultures, I combine contemporary with traditional art," says Darrell. "Art is an integrated part of our lives as Blackfeet. I immerse myself in all aspects of it: dancing, ceremony, visual arts, storytelling and singing."

These kinds of cultural exchanges cannot help but create more interest and goodwill among the people and nations involved, building stronger bridges for the future.

You can contact the Lodgepole Gallery and Tipi Village by phone at 406-338-2787 or by e-mail at tipicamp@3rivers.net.



Darrell Norman paints a teepee at the Hamburg Museum of Ethnology, where he also lectured on Blackfeet painted lodges.

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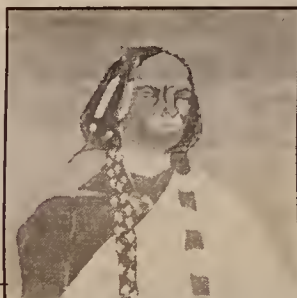
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- Art Journeys – Join us in real-world excursions to charming places off the beaten path where you participate in hands-on art experiences guided by successful artists as your personal mentors.

To add your art to the Virtual Art Fair or check out the new website, visit www.experienceart.com.

Indian Reality Today

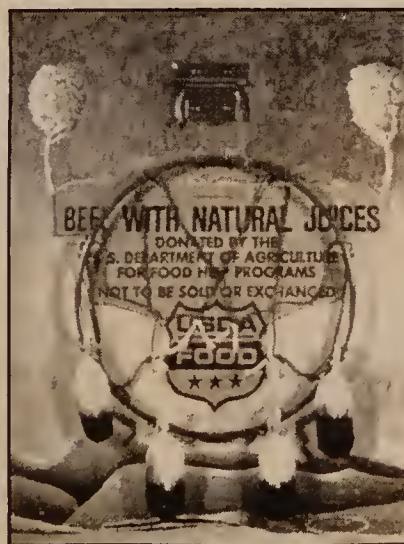
(from previous page)



"Elk Dreamer" by Seidel
Standing Elk (Cheyenne),
acrylic and mixed media, 1996



"Doctor, Lawyer, Indian Chief"
by Susan Stewart-Medicine Horse
(Crow/Blackfeet), oil, 1992



"With Liberty and Justice for All"
by Robert Gopher (Chippewa-Cree),
mixed media on masonite, 1993



"Untitled" by Kevin
Red Star (Crow),
silkscreen print,
1982



John "The Yank" Harrington

Living Treasures

(continued from page 1)

Harrington learned to play Irish music on the accordion from his immigrant parents at age six. Last year, at age 95, "The Yank" recorded his own solo accordion CD, a wonderful collection of Irish and American popular music.

Over the years he has also recorded more than a half-century of Butte musical traditions and been a steady source of inspiration to younger players there, helping them learn Irish music. Two years ago the director of the American Folklife Center interviewed John and visited the Butte Silver Bow Archive, where his collection is housed. The Library of Congress is now collaborating with the archives to get these rare home-recorded discs properly copied for long-term preservation and make them available to the public in Butte as well as in Washington, D.C.

America Creates for the Millennium

Huge puppets parade through Billings

Giant puppets will amble through Billings this spring – the creative offspring of a national residency project, Artists and Communities: America Creates for the Millennium.

California-based artist Michelle Berne will spend three months in Billings, helping artists with disabilities design and construct the towering puppets, which range from 12 to 15 feet tall. She'll also help orchestrate the Big Sky Millennium Festival, May 20-21.

Growth Thru Art was selected last summer by the Mid Atlantic Arts Foundation as Montana's participant in the "America Creates for the Millennium" project. The organization, which serves people with disabilities throughout the Billings area, then selected Berne for the artist residency.

As a professional artist for more than 25 years, Berne is well suited to the endeavor. She was artistic director of the renowned Santa Barbara Summer Solstice Celebration and is currently artistic director and producer of her own company, Celebration Arts. Her giant puppets have appeared at such prestigious arts centers as the Los Angeles Music Center, the Hollywood Bowl and the Getty Center and have been featured on the cover of *US News and World Report*.

Her first two puppets marched through Billings during the annual St. Patrick's Day Celebration on March 11. The designs were inspired by Celtic themes.

Two more puppets will be created for Dance Showcase 2000, at 7 p.m. April 29 at the Alberta Bair Theater. The puppets will grace each side of the stage as area dance organizations and studios present a spectrum of performances.

The final two puppets will join their cohorts May



Michelle Berne's giant puppets debuted March 11.

20-21 for the Big Sky Millennium Festival. Saturday's events are centered in Amend Park and include a kite-flying demonstration, hot-air balloon rides, and performances by a variety of Billings groups, including the symphony, Spirit Flight Dancers, Calamity Jane Players and Billings Studio Theatre.

In keeping with Growth Thru Art's dictum that "creativity is not limited by disability," the festival will highlight the creative expressions of visual and performing artists with a

wide range of disabilities.

Events on Sunday include a reception for the "No Boundaries" Regional Art Exhibition at 6:30 p.m. in the MSU-Billings Sub Galleria. The show, which features works by a dozen local artists, is on display May 1-26. A concert begins at 7:30 p.m. in Petro Theater at MSU-Billings. Musicians from around the state are invited to present music inspired by Montana.

During her stay in Billings, Berne will also participate in a Distinguished Lecturer series at MSU-Billings and offer community arts workshops. If time allows, she also hopes to construct a dragon puppet for the millennium celebration, in honor of "The Year of the Dragon."

Berne will use the spacious new Growth Thru Art studio to construct and store the puppets, which will be available for future community events throughout the state.

For details on the millennium residency, call 406-252-8836 or e-mail growththruart@imt.net.

Financial woes (from page 1)

He also observed that even if the theater had been full, there wouldn't have been enough revenue from tickets to pay for most productions. "With 260 seats in the Myrna Loy, how do you pay \$3,000 (for an act) and still make money?" Historically, local sponsors and grants have made up the difference between ticket sales and production costs.

Anderson also told the *Independent Record* that a shortage of staff contributed to the crisis. "There were more things to deal with than we had the capacity to do," he said. "Things fell through the cracks."

Compounding the problem was a decision the board made last spring to dismiss the person charged with applying for grants. Those duties were then spread among the remaining staff members. "It worried us at the time," Anderson said. While grant writing did continue, "if we did enough of it or not, I don't know."

Both men agree that the staff was very dedicated, but overworked. For much of the organization's history, the staff dealt with productions, expenses and fund-raising, with support from the volunteer board. But as the financial situation began to deteriorate, the board became more involved in day-to-day operations at the Myrna Loy.

In the *Independent Record*, Anderson suggests that the board needs new members. "One of our challenges is that the board is tired."

Another hurdle is the tension between paying the bills and honoring the organization's artistic mission. "The whole point of the Myrna Loy is to bring in creative stuff that doesn't pay its way. Its mission was and should remain artistic, not commercial."

Efforts are currently underway to resurrect the organization. The first priority, say board members, is paying the outstanding bills – which include \$15,000 owed to employees in personal time or sick leave. And since the remaining three

concerts of the performing arts series were canceled, the center owes money to those performers and refunds to ticket holders.

Despite the many obstacles currently confronting the organization, Anderson remains optimistic that Helena Presents will survive – in one form or another. "My gut feeling is we will be back," he told *Independent Record*.

Jim McHugh, marketing and events manager for downtown Helena, says the closure is reverberating throughout the community. "Hopefully, it was a good wake-up call," he said. "There is a domino affect to this for all of us."

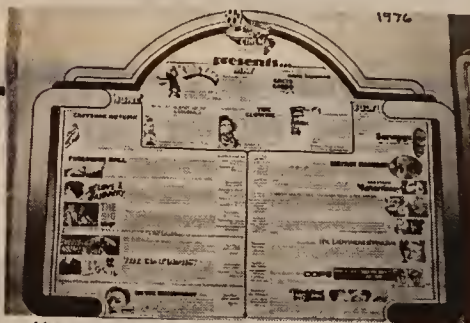
Flathead Festival

In the northwest corner of the state, the Flathead Festival has also faltered. According to the festival's production manager, Steve Kelley, "last year was just a disaster. Every show got rained out, except one and only about a hundred people showed up for that."

In its 13th season, the festival presented five classical concerts, including a full orchestral performance of Beethoven's Ninth Symphony. Five weekend concerts (four of which were outdoors) featured bluegrass, Cajun, jazz, blues and classic rock 'n roll. Typically, the classical series loses money and the bigger shows make up the difference. That formula didn't work last year.

At the Cajun concert, held in downtown Somers, lightning "came down and kaboom-boom, took out the power." The band, Lisa Haley and the Zydekats, played an acoustic set in the firehall while Kelley scrambled to set up an impromptu stage. At the blues show, held in the parking lot of the Finish Line bar in Kalispell, "it just poured buckets."

"The main thing was people didn't come out – hell, I don't blame them. It was raining."



Helena Presents got its start in 1976 as Second Story Cinema.

When the festival was conceived in 1986, "it was the only show in town," says Kelley. "People really looked forward to it." Since then, summer concert series have sprung up across the state. "There are so many spectacular shows going on within driving distance," says Kelley.

In addition to the competition, local fund-raising efforts had diminished. Last year's festival had a budget of \$100,000, with a goal of generating half that amount in sponsorships and donations. "It was a dismal failure on the fund-raising part," said Kelley. The organization had a five-member board, "and about that many volunteers," he adds. "Everyone worked real hard, but it was a pretty tight little ship."

Ironically, the festival made money the previous year. But that revenue was spent paying off bills from the 1997 season. "We were trying to be good guys," says Kelley.

While the board is largely disbanded, Kelley says he still hopes to see the festival resurrected. He has recommended that the board "return to their original mission – start with baby steps again." According to Kelley, those steps would include offering a broader menu – including theatre and dance; selecting less expensive shows; and finding more indoor venues.

Meanwhile, he says, there are lessons to be learned from the festival's demise. "If people don't support this stuff, it's not going to be here."

– Kristi Nlemeyer, with excerpts from the *Helena Independent Record*



Missoula proposes museum tax levy

Missoula voters will have a hand in deciding the fate of the community's art and historical museums June 6. On election day, a three-mill levy will appear on the ballot, with proceeds devoted to museum support. If approved by voters, the levy would give the Art Museum and the Fort Missoula Historical Museum 1.5 mills each of tax support, or about \$224,500 a year for operating expenses.

Currently, the art museum receives about 40% of its \$358,000 budget from the county, while the historical museum gets two-thirds of its \$310,000 budget from county coffers.

The mill levy would help buffer the two museums from some projected budget cuts. The levy requires a 40% voter turnout and a positive nod from the voters to pass.



Arts in Education

Sounding Off

By Laurel Wyckoff, Director of Programs



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Arts in Education Hotline

The Montana Arts Council has launched a new toll-free hotline for Arts in Education. Sponsors wishing to apply for grant support for the Artists in Schools and Communities program can call 800-282-3092 for answers to their questions.

Director of Programs Laurel Wyckoff will assist callers with project design and application procedures. She can also offer advice on other matters in the area of Arts and Education and community residencies.

Artists who would like to be included in the Artist Registry may also call for applications.

Artists in Schools and Communities: the name of this program implies that artist residencies can take place in every part of the community, although most sponsors who apply for support are public schools. Yet, some very remarkable and moving arts encounters are taking place outside of this traditional setting.

Artistic experiences can enable exploration, healing, connection, or experimentation. Art leads people to discover things about themselves and others. The process of making art can create a sense of community. Art also provides a means of communication when other avenues may be more difficult or less effective.

A recent residency with Joy DeStefano Haines illustrates nearly all of these qualities. Through her program, "The Virtual Art Center," Joy worked to integrate people with disabilities into the larger community by creating partnerships between human service and arts organizations. With the help of the Montana Arts Council, the Montana Cultural Trust and other foundation and private contributors, Joy presented a residency at Heritage House, an adult daycare facility in Helena last spring.

This six-week workshop incorporated people with and without disabilities from the ages of 17 to 92. The participants themselves helped to design the workshop, choosing the art form they wanted to explore and finally settling on "Creative Autobiography and Oral History" as their focus.

This literary workshop was a creative way to address the life stories of those suffering from various forms of dementia. With Joy's guidance, people who think and speak in ways often incomprehensible to others were able to reveal their personal stories. Heritage House director Donna Wallace was deeply involved in the process and helped the participants feel comfortable exploring their creativity.

Participants explored the fine line between memory and imagination, dream and reality. "We looked at and listened to dementia for its creative, stream-of-consciousness, 'literary' quality, and for the implicit clues about feelings and thoughts that may go unnoticed by others," Joy said of their experience. "The goal was to guide our students into honest expression of their feelings, thoughts and memories."

When I visited the Heritage House, I heard stories and poems in progress. Some of the stories were surprising, poignant or comical. Memories – from riding horseback to school on a wintry Pine Ridge Indian Reservation to losing a groom at the altar – were shared in the same spirit of generosity. Joy's compassion and her affinity with her pupils helped them to find their voices.

Those who did not write recorded their stories for Joy to transcribe. The work created by the residency participants was published in

an anthology called *Heritage Medley*.

Below are two pieces that appeared in the anthology:

"The Day Before I was Born" by John Thomas

The day before I was born,
My dad took his bucket with sandwiches
and a thermos of coffee
and walked up the hill
to the Anselmo Mine.
My mother had just finished
the breakfast dishes and
was sweeping the kitchen floor.

"The Story of My Life" by Peggy Parrish

My name is Peggy Parrish. I was born in 1935, when times were very bad. I was the youngest of nine children. There were six boys and three girls. I remember my Mom telling me that the Dr. didn't get to her in time to deliver me. So my grandma did. My parents were very poor and with no schooling it made things even worse. We were farmers and sharecroppers. None of my brothers or sisters had no education.

I was never very close to my father. He was very rough and mean to me. Everything that went wrong, I got all the punishment. I have been beaten with anything my dad could get his hand on. He beat me with a piece of bail wire. I was always hit on the head. I cannot remember my father ever picking me up and giving me hugs. I never heard him say not one time that he loved me.

I also remember when I first started to school. Me and my brother had to walk five miles to school and five miles back home. I got one pair of shoes once a year for school. I also remember when my oldest sister had her baby. I was almost four years old. It was bad before but it got worse after the baby came. My parents took and raised the baby. That is when I was casted aside.

As the years went by things got worse. My father would not let no one even lay a finger on the baby. So naturally he turned out to be spoiled and rotten. I do recall him and I were playing house in an old barn. I had on one of my mom's old long dresses. He did something I didn't like so I slapped his face good and hard. I begged him not to tell my father because I knew what was going to happen. When I got back to the house I opened up the door and just stood inside. My dad was sitting in front of the fireplace. He turned and asked me to come over to him. I just stood there shaking. So he stood up and came over to where I was then he grabbed me by my hair and slung me across the room. I landed on the bed. Then he proceeded to hit me with his fist. He gave me two black eyes, a busted nose and knocked out some teeth. Next morning I was so swollen, I could not see or eat for several days.

Then as I got older I worked in the fields. I

got up at sunrise and stayed in the fields until the sun went down. I made \$1.00 a day for working in the fields, and \$2.00 a day for working in tobacco. I did all this and it helped put me in school. Half of what I made was for my schooling, the other helped with different things.

I finally quit school at the age of 16. I stayed home one year after that. Then I left home for good. Then I met a man on that Xmas Day. Two months later I was married on my 18th birthday. Which was the biggest mistake I have made. I left home to get away from the rough treatment from my dad – was married two years when I lost my first baby and before I was 28 years old I took a lot of abuse. Mental and physical as well. I had seven children. I raised five of them. My husband never fed, diapered, played with any of them. He was never a father or husband either.

When my last son was born he didn't have no brain on the left side of his head. He had two operations to correct his problem. He was very slow in everything. He did not finish school. He now works on a produce farm.

I was married 20 years. So we decided to join church – I thought that would help. But things got worse. He quit his job. He involved himself in too many denominations until it blew his mind. He was also demons-possessed. I had him put into a mental hospital. There he stayed for several years. At that time I was left with three children to care for – to send to school, feed and clothe. Later on I had a nervous breakdown. I tried burning our place down because I only wanted my children to have what I never got the chance to have. I even reverted to alcohol. Things got worse. My three children were taken away from me. Then I started drinking more. All of my so-called friends were drinkers. So I just could not take this any more. The only way I got out of it, I just up and left everything behind. That was in 1975, in December. Then six months later I met John and now I am all together a total different person. My whole life what I always needed was to be loved. I found love the day I met John.

Joy's program continues under the leadership of Cherl Long. For more information contact Spring Meadow Resources at 406-443-2376. To contact Joy Haines, call 406-449-7848 or e-mail her at haines@mcn.net.

For information about Artists in Schools and Communities, call the Arts in Education Hotline, 800-282-3092

National Gallery of Art hosts teacher institute

American art of the 1950s and 1960s will be the subject of the National Gallery of Art's 2000 Teacher Institute and will be repeated in three separate sessions: July 10-15, July 24-29, and August 7-12.

The National Gallery of Art's Teacher Institute is a six-day, interdisciplinary art program which provides information about art in its cultural context and techniques for incorporating art in the classroom. The program will feature slide-illustrated lectures, gallery tours, teaching methodology sessions, and connections

to literature, language arts, history, music, and film.

The Teacher Institute is open to administrators and educators of all subjects, K-12. Program enrollment is \$200 and applications must be postmarked by April 3, 2000. Applications may be printed from the National Gallery of Art website at www.nga.gov. Applications may also be requested by writing to the Department of Teacher and School Programs, National Gallery of Art, 6th Street and Constitution Ave., N.W. Washington, D.C., 20565 or by e-mailing Brooke

Williams at b-williams@nga.gov.

Team applications of two-three individuals are encouraged, and those that include a principal or administrator will be given preference. Teams should have the general goal of collaboration upon their return to school.

Credit Option: Participants may elect to register for one hour of graduate credit, allocated by the University of Virginia. Letter grades are filed with the University, based on successful completion of the credit assignment.

Arts in Education



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Kay Lynn: The Spirited Artist at Gateway School

Glacier Gateway students Sarah, Adam, Emily and Lindie wrote about their experience with MAC artist-in-residence Kay Lynn. The interview and images of student artwork seen here are posted on the school's website, www.digisys.net/glaciergateway.

We call her spirited because when we asked her a question we could tell by her answers that her work meant a lot to her.

Kay started as a wood carver but it took a year to make one wood sculpture. She decided it took too long to wood carve and she wanted something quicker. She became a sculptress and has been one for 25 years.

Kay's first creation was a mold of her son when he was just a little baby. When Kay told us about this creation she was enthusiastic.

Kay shared her portfolio with us. We asked her about six of her creations.

One of our favorite creations is Isis because there was a lot to see. She said that Isis was the goddess of the harvest in Egypt.

Kay also said she found the supplies for this sculpture in a salvage yard. All the supplies are part of machinery from farming.

This next sculpture was the only one we could see as a human. Kokopelli, the Tricking Trickster, is made out of a potato picker.

It took Kay approximately 84 hours to make this creation.



Vicki – pastel chalk drawing



Kayleigh – cattle marker drawing

Kokopelli is a trickster that usually plays a flute but Kay wanted to be different so she put a horn on it instead.

Another favorite was one called Vessel for a Garden Walk. Kay said she loved animals and they are in almost every creation she makes, including this one. This sculpture was made as a fountain with antelope heads for legs. The horns of the antelope are the handles of the sculpture.

Kay made the next creation when she first moved to Montana. She calls it Big Sky Country. The beautiful Montana sky

inspired her to make this beautiful creation. You can see the Montana sun and four bulls.

This sculpture means a lot to her because it was the first sculpture she made when she moved to Montana.

When we first saw this next sculpture, it reminded us of a ferris wheel. Kay said it is called Field Flight, and it is 5-6 feet tall. It is the only creation Kay keeps in her house.



Serena – cattle marker drawing

The last sculpture is called Three Is Magic. This creation was made from farming equipment. Kay got the supplies from about 100 different places. She said making this piece of art made her happy.

Kay has done over 200 creations. She makes bronze and metal sculptures. She has gotten supplies from 100s of places.

She has two favorite subjects for her art.

She likes to include animals. She also likes to study ancient times and make them into her art. Kay enjoys her art and will be making more.

She also enjoys teaching. She teaches kids about designs and sculpture. Last year she taught everybody at Ruder how to make clay suns. This year



Nick – pastel chalk drawing

she is helping Glacier Gateway with art projects.

We enjoyed interviewing Kay Lynn.

Senate passes Arts Education Month resolution

by National Assembly of State Arts Agencies Legislative Counsel
Thomas L. Birch

With a majority of senators signed on as cosponsors, Senate Resolution 128, designating March 2000 as Arts Education Month, passed the Senate floor by unanimous consent on March 2. The measure, introduced by Sen. Thad Cochran (R-MS), provides advocates with a tool to encourage schools and communities to engage in activities that showcase, celebrate and reward arts education programs and student accomplishments in the arts.

Senate Resolution 128

Whereas arts literacy is a fundamental purpose of schooling for all students;

Whereas arts education stimulates, develops and refines many cognitive and creative skills, critical thinking and nimbleness in judgment, creativity and imagination, cooperative decision-making, leadership, high-level literacy and communication, and the capacity for problem-solving and problem-solving;

Whereas arts education contributes significantly to the creation of flexible, adaptable, and knowledgeable workers who will be needed in the 21st century economy;

Whereas arts education improves teaching and learning;

Whereas when parents and families,

artists, arts organizations, businesses, local civic and cultural leaders, and institutions are actively engaged in instructional programs, arts education is more successful;

Whereas effective teachers of the arts should be encouraged to continue to learn and grow in mastery of their art form as well as in their teaching competence;

Whereas the 1999 study, entitled "Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education," found that the literacy, education, programs, learning and growth described in the preceding clauses contribute to successful districtwide arts education;

Whereas the 1997 National Assessment of Educational Progress reported that students lack sufficient opportunity for participatory learning in the arts;

Whereas educators, schools, students, and other community members recognize the importance of arts education; and

Whereas arts programs, arts curriculum, and other arts activities in schools across the nation should be encouraged and publicly recognized;

Now, therefore, be it resolved,

SECTION 1. Designation of Arts Education Month

The Senate –

(1) designates March 2000, as "Arts Education Month"; and

(2) encourages schools, students, educators, parents, and other community members to engage in activities designed to:

(A) celebrate the positive impact and public benefits of the arts;

(B) encourage all schools to integrate the arts into the school curriculum;

(C) spotlight the relationship between the arts and student learning;

(D) demonstrate how community involvement in the creation and implementation of arts policies enriches schools;

(E) recognize school administrators and faculty who provide quality arts education to students;

(F) provide professional development opportunities in the arts for teachers;

(G) create opportunities for students to experience the relationship between participation in the arts and developing the life skills necessary for future personal and professional success;

(H) increase, encourage, and ensure comprehensive, sequential arts learning for all students;

(I) honor individual, class, and student group achievement in the arts; and

(J) increase awareness and accessibility to live performances, and original works of art.

MAC's Artist Registry is online

Now you can turn to the internet to learn about Montana artists available for residencies.

To access the Artist Registry go to the Arts in Education section of the Montana Arts Council website

(www.art.state.mt.us). Just click on the Arts in Education photo and scroll to the bottom of the screen to search. You can look for painters, dancers, musicians, calligraphers, sculptors, storytellers and more. You can also search for artists who work well with particular age groups, at-risk youth or special needs populations.

Each artist's page includes contact information and references. Also on the page is a brief description of the artist's work, fee information and sample workshop plans. Teacher training, follow-up ideas and experience with special populations are included as well. Work samples from visual artists are also available.

There are currently 25 artists on the registry. To receive an application or to learn more about Artists in Schools and Communities, call the Arts in Education Hotline, 800-282-3092.

INTERMOUNTAIN OPERA

Bozeman company stages "The Marriage of Figaro"

Intermountain Opera Association will stage Mozart's light-hearted masterpiece, "The Marriage of Figaro," May 10, 12 and 14 at Willson Auditorium in Bozeman.

During the productions, tribute will be paid to the famed baritone Pablo Elvira, who helped launch the opera company in 1979 and died this past winter at his home in the Gallatin Valley. Elvira was the company's original artistic director and helped attract considerable talent to the Bozeman stage. "He participated in casting and was a very gracious host to his friends from around the country," says the current artist director and Bozeman voice instructor Linda Curtis. "And he would lend his voice to baritone roles as well."

While those connections to the opera world were crucial in the early years of the fledgling company, Curtis now travels to New York and San Francisco to audition singers. "We're feeling a little more independent now," she says. "But we had that wonderful groundwork and connections to get us started."

Many of the performers who stepped onto the Bozeman stage two decades ago continue to return. "It's fun," says Curtis. "It's like welcoming family home when opera season arrives around here."

The tenor William McDonald, for example, has appeared in two previous Intermountain Opera productions. A veteran of New York's City Opera, he'll perform the dual roles of Don Basilio and Don Curzio in "The Marriage of Figaro."

His son, Robert, is also a regular on the Bozeman stage, having sung baritone roles in "Don Giovanni" and "Tosca." "It begins to span generations, too," says Curtis. She points out that the stage director, Robert Stivanello follows in the footsteps of his father, Tony,



Mark Doss is Figaro.



Sharon Spinetti is Countess Almaviva.

who first provided sets and costumes for the Bozeman productions.

The delightfully old-fashioned sets, which were originally hand-painted in Italy, are trucked from New York by Stivanello Costume Company. Curtis plans to invite local school children to see the sets as they emerge from the truck, and visit the stage again when, with proper lighting, "they magically turn into these incredible scenes."

In addition to the considerable talents of Stivanello, Curtis credits the opera's long-lasting success to conductor Giampaolo Bracali. "We're very lucky to have these two exceptional people."

The leading roles also reflect the company's commitment to excellence. Bass-baritone Mark Doss — a 1993 Grammy winner, first prize recipient in the International Verdi Competition and a Metropolitan Opera Finalist Winner — plays Figaro. Sharon Spinetti, who was "Tosca" in last year's production, returns to the stage as Countess Almaviva. Known as "the tiny New York opera star with the big voice," she's performed throughout Europe and the

United States.

Corliss Uecker, a North Dakota native who has performed with the Metropolitan Opera and Philadelphia Symphony, plays the part of Susanna; and Brian Davis — who also recently debuted at The Met — joins the cast as Count Almaviva. Elizabeth Croy, a voice instructor at Montana State University, is Barbarina.

Inspired by the overwhelming success of Mozart's "Don Giovanni" a few years ago, "we decided to give 'The Marriage of Figaro' a shot," says Curtis. "It's a stretch to do Mozart — a very complex and wonderful challenge."

Two of the opera's three performances typically sell out. "We actually have fans from out of state who come in for the performances," says Curtis. "Everyone realizes it's something unique, something special that only happens once a year."

For tickets, call 406-587-2889 or 800-578-3954.

— Kristi Niemeyer



Famous baritone Pablo Elvira, who died this winter, will be remembered for helping launch Intermountain Opera.

Conference attracts illustrious lineup

Teachers will gather in Big Sky April 13-16 for "Big Sky 2000: Finding Our Place in the New Millennium," the Northwest Regional Conference for the National Council of Teachers of English.

An array of outstanding speakers are on the program, including: author/news anchor Tom Brokaw; director of the Center for the Rocky Mountain West, Dan Kemmis; authors James Welch, Mary Clearman Blew, Stephen Ambrose, Ivan Doig, and Pete Fromm; and cowboy poet Paul Zarzyski.

The Montana Committee for the Humanities is also sponsoring a roster of speakers, including William Bevis, Alanna Brown, Rafael Chacon, Stuart Knapp, Bill Rossiter, Sue Hart, Linda Peavy and Ursula Smith. The entertainment lineup features the Tungsten Trio, Greg Keeler, Rob Quist and Great Northern and Chrysti the Wordsmith.

Big Sky 2000 explores how place defines our lives, heritage, literature, art, classrooms and politics.

For details, call the Office of Public Instruction at 406-444-3714; for lodging reservations, call 800-548-4486.

MARKETING STRATEGIES

How to clean up with a follow-up

by Deborah Block and Paul Karpis

When you're able to develop a particularly strong marketing concept for a house appeal, sending recipients a follow-up mailing can often be the ticket to even greater returns.

For instance, such appeals are an effective way to reiterate the urgency of some specific aspect of your organization's work — such as your critical new campaign to (fill in the blank). A follow-up can even work well as the second punch in a one-two, year-end combination.

But however you use the concept strategically — and independent of whether you mail two weeks after the original is dropped or six weeks — here are some copywriting tips that can help you make that second mailing worth the extra effort.

1. Give the outer envelope a different look.

Don't give recipients the chance to think this second package is exactly the same as the first one. This will only increase the odds they'll glance and toss. Changing sizes can do the trick. So can adding an element of immediacy to the teaser copy. "Urgent Campaign Update Enclosed" or something as simple as "Second Request" might be all it takes.

If the mailing follows a front-end premium package, the teaser can be a tad more mysterious: "I have a very important

question to ask you..." Or it can be direct and to the point: "Did you receive my free gift?"

2. Explain why you're writing...again.

Your letter copy should straight-forwardly state why you think it's so important to mail a second time. When following up a premium mailing, the rationale is easy to express. You want to make absolutely sure the recipient received your calendar, notecards, or other freebies. "Because you've been such a good friend of Save the World, I'd feel terrible if our special gift never reached you." For other mailings, emphasizing the timely nature of the situation is the most effective way to go. Think about it this way: If it *weren't* so pressing, why would you be wasting your time — and money — mailing a second package on the same issue?

To really hammer this home, try adding a deadline to your appeal. Mention this date three times: in the body of the letter, in the P.S., and as a "Special Note" on the reply device. (You might even consider including the deadline as a teaser on the reply envelope.)

3. Turn the package into a campaign update.

To give your follow-up a different twist, use it as a way to report to readers on the progress you've made since the original mailing. You can include language like:

"Thanks to the generosity of many friends like you, we've been able to..." then add how much more you need to accomplish and why an immediate gift is so important.

4. If you've already sent a gift...

There's no need to apologize. Just say something like, "If this letter and your gift have crossed in the mail, I thank you deeply for your generosity. But if you have yet to respond..."

And, of course, always give your donors an opportunity to give again — because at least a few will take you up on your offer.

5. Don't cry wolf

Finally, *don't use the follow-up every time!* As you can imagine, the novelty wears thin if donors receive follow-ups to every appeal you send.

Deborah Block and Paul Karpis are partners in the freelance direct mail copywriting firm of BK Kreative in Mountain View, Calif. This article is reprinted with permission from *Successful Direct Mail & Telephone Fundraising*, p. 16, November 1997. For more information, call 650-962-9562.

Fellowship Spotlight

The Montana Arts Council awarded eight Visual Arts Fellowships in November of 1999. State of the Arts begins its profiles of recipients with artists Neil Jussila and Kathleen Mollohan.

Neil Jussila – Visual Arts

For Neil Jussila, an art professor at Montana State University-Billings, "painting is like music made visible – a visual form of Mozart."

In a career that has spanned more than 35 years, Jussila says he's constantly striving for evolution and change.

Jussila was born and raised in Butte and attended MSU-Bozeman during the early '60s. His teachers there helped him understand "that art was more than a good rendering of a horse."

Professor Bob DeWeese "faced local 18-year-olds with courage and a lot of integrity," he recalls. "He did a really good job of not encouraging me to be mediocre."

At the same time, a brash New Yorker, Sydney Kurland, explained the principals of good design. "I live by those solid academic design principals that I'm still trying to pass on to my students."

After serving with the Army in Vietnam, Jussila returned to MSU for graduate school. By then, several young minimalists had joined the faculty. "It was like starting school all over again," says Jussila. "There was a sense of adventurous thinking that has always stayed with me."

"I'm not too interested in style," he adds. "I'm more interested in discovery and insights – that's what art is all about."

His prolific and faceted career underscores that attitude. Themes have ranged from paintings of the eastern Montana prairie, to sculptures inspired by toys his grandfather made for him as a child; from a series of abstract paintings about the Nez Perce experience in Montana to portraits of



"Sulu Maki, The Finn Who Sailed on the Montana Sea" by Neil Jussila

mothers and children.

A large body of work was inspired by his father's death: collages based on photographs from the 1930s and '40s, then layered with words for a poster-like effect; and large Renaissance drawings, with hands releasing knotted string or a sphere – "I was poetically remembering my dad's funeral."

Always, in his drawings of people, Jussila strives for a sense of empathy with his subject. And he seeks to express "my great love and affection for a lyrical line."

The latter concept stems from another professor – this time a colleague at MSU-

Billings, where Jussila began teaching in 1969. Ben Steele encouraged him to apply the tenants of abstract expressionism – an emphasis on patterns, shapes and angles – to the human figure.

Jussila's work has appeared throughout the United States, including exhibitions this year at the Arts Center in Orange, VA; the Carnegie Art Center in Walla Walla, WA; and the Sycamore House Gallery in Harrisonburg, VA.

His lengthy list of exhibits in 1999 included solo shows at the University Center, The University of Montana in Missoula, Chadron State College in Chadron, NE, and several North Dakota venues including Dickenson State University, Putnam Cultural Heritage Center, Taube Museum of Art, The Arts Center, and Bismarck Art and Galleries Association.

His work was twice selected for a juried exhibition at the Eiteljorg Museum in Indianapolis, IN, titled "Significant Contemporary Artists in the Western States"; his paintings were also among those displayed during an international symposium on "The Rights of Children," held at St. Xavier University in Chicago, IL, in 1997.

He received a National Endowment for the Humanities grant in 1991 to attend a seminar at Columbia University, "Drawings and Prints: Leonardo to Goya"; and was selected by contemporary artist Robert Morris to attend a drawing seminar at the Atlantic Center for the Arts in 1986.

According to Jussila, receiving an Individual Artist Fellowship provides a sense of validation from his peers. "It gives me a sense of freedom, energy and courage that I can try what I wouldn't otherwise try," he says. "It's really a very big deal."

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American Craft Council goes online

The American Craft Council, an organization devoted to educating the public on the value of craft, recently went online.

The new website, www.craftcouncil.org, provides information for both the general public and the craft world in text and images. Visitors to the site will find information on the organization's key programs, *American Craft* magazine, a comprehensive library on 20th-century American craft, and a full schedule of juried retail and wholesale markets.

In addition, the site offers a discussion about the nature and definition of craft, photos, links to other pertinent sites and a diversity of other resources still under development. The website was developed in part through funding from the Marvin and Betty Danto Challenge Grant for Craft Information.

For further details, visit the site; call 212-274-0630, or e-mail Jennifer Hochhauser at jenhoch@craftcouncil.org.

Kathleen Mollohan – Fiber Arts

Helena artist Kathleen Mollohan was a painter until a loom laid claim to her heart. In her capable hands, the loom becomes a canvas and the threads become her palette. "It's a throwback to an ancient kind of thinking," she says. "People were weaving way before they were painting."

The immediate, tactile nature of the medium appeals to her – and to the people who view her work. However, weaving itself is anything but immediate.

Instead, it requires elaborate planning and a painstaking attention to detail. Mollohan works on a large, foot-powered frame loom, 80 inches wide. She stands before the loom "so I can look down on my work as I go."

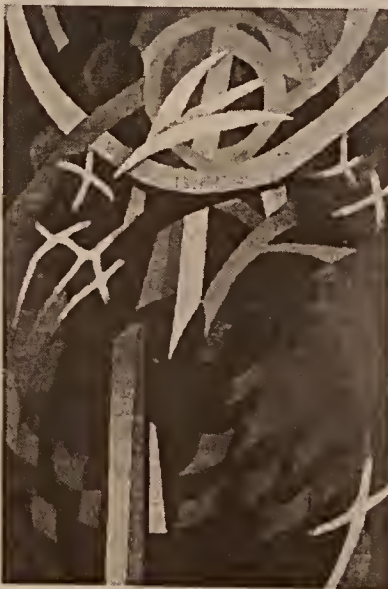
Her elaborate tapestries take anywhere from three to nine months to create. "I can only weave about two inches a day," she says.

The tapestries begin with a painting – "that's the creative, spontaneous part." Next, she choreographs the tapestry – deciding how to blend colors so that shapes begin to emerge. "You just can't go streaking from the bottom to the top of the canvas," she says. "It has to be all planned in advance, which requires a lot of mental discipline."

Planning accomplished, she begins the weaving process. "Weaving itself isn't routine because I'm constantly making decisions about the nuances of how to make a piece unique."

"My biggest problem is that I forget to take a break and stretch as I work," she says.

Mollohan, a graduate of the University of Colorado, moved to Montana in 1971 and began weaving in 1978. She has since



"Ascension and Pentecost" by Kathleen Mollohan

accrued more than 300 hours of weaving instruction, including a stint at the San Francisco Tapestry Workshop. "Every artist needs to know more than they'll ever use," she says of her thirst for new information.

Her exposure to different looms and methods helped Mollohan devise an original technique of weaving her tapestries on an underlying twill structure. This approach provides the basic texture of her work.

Mollohan was a founding member and former executive director of the Montana Association of Weavers and Spinners,

served as a board member for the Holter Museum of Art and remains active in the Helena Weavers and Spinners Guild.

Recent accomplishments have included participation in the Mountain States Invitational Tapestry Exhibit, held last summer in Golden, CO; winning the Aesthetic Excellence Award for tapestry and People's Choice Award for basketry at the 1996 Montana Association of Weavers and Spinners show in Helena; and inclusion in the 1998 national juried exhibition, "Botanical, Zoological Beadwork," in Washington, DC. She also created a Christmas ornament that dangled from the White House tree in 1998.

She has a lengthy list of commissions for both individuals and corporations. The most ambitious project was a triptych for the First United Methodist Church in Missoula. The three panels, measuring six-by-eight feet apiece, symbolically depict major Biblical events – the flood, creation, and Ascension and Pentecost. Each panel took nine months to weave.

Mollohan is currently at work on a Percent-for-Art commission for the new School of Pharmacy at The University of Montana. The piece, which is due in September, represents the cycle of life as symbolized by a forest fire and the new growth it induces.

According to Mollohan, the MAC Fellowship "validates what I'm doing in the eyes of the people who live in the state where I live."

"It's a wonderful honor," she adds. "I just think it's marvelous."

Profiles by Kristi Niemeyer



Putting art in public places

A 10-point guide to the challenges of creating a Public Art Committee

By Cherie Long

Can you picture it? Terra Cotta and ochre gazelles leaping into a circle of arrows in Neolithic cave paintings ... Two angels reaching out to each other on the ceiling of the Sistine Chapel ... A herd of fantastically decorated life-sized cows adorning the streets of downtown Chicago. Of course you can picture it! Public art makes a lasting impression.

It is a fact of human existence: people put art in public places. And public art affects us on a global level. Such works help us decipher our past. Public art tells the story of a shared human existence on earth. But perhaps even more importantly, public artworks have a local impact. They make concrete our beliefs and dreams for our own communities.

A community is more than simply a collection of people living near each other. For a community to thrive, there must be a shared understanding of the importance of place. Public art embodies this understanding. It makes visible a community's commitment to creating symbols that help identify pride in their place.

Historically, there have been a variety of patrons of public art. Often, as with cave paintings, the artist him or herself opted to make public works. In other cases, wealthy patrons commissioned works. Or in the case of Michelangelo's ceiling, the church sponsored the creation. Today the government plays a role as a patron of public art.

In 1967, Hawaii adopted a state-funded program in support of public art. Using this prototype, many states followed Hawaii's lead and today, 24 states have publicly-funded "Percent-for-the-Arts" programs. In these programs, the legislature allocates a percentage of the overall state budget to be set aside for the creation of public works of art.

Sculptures, murals, paintings in public buildings, and symbolic architecture are a few of the many works that Montanans have adopted through their "Percent-for-the-Arts" program. These artworks beautify Montana communities and help those communities to declare their pride of place.

Communities across the state have conducted campaigns to erect meaningful public symbols. Some of those works have been funded by "Percent-for-the-Arts." Others have been funded by local sponsors or through fund-raising campaigns. (See "Public Art: Who Pays?" in *State of the Arts*, Fall 1998.)

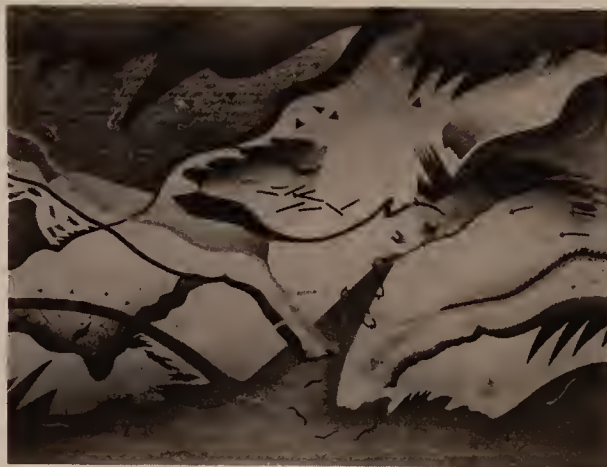
The "Percent-for-Art" program is administered by the Montana Arts Council. As a state-funded project, the terms and conditions of the location, the artwork chosen, and the on-going maintenance of public artworks are regulated by the legislature.

But funding is only a small part of the puzzle of a public art campaign. If you are interested in creating a local Public Art Committee, you must also ask yourself: What type of art would best represent our community? Which artist can effectively complete the task? What is the most appropriate location for a public piece of art?

And these questions are only the tip of the iceberg. The following guidelines should help you to ask yourselves these and other important questions before you get started:

1) Who will be in charge of this project?

There are a number of answers to this question.



Dana Boussard's "The Business of the Trade" is among the artworks that adorn The University of Montana's Gallagher Business Building.

- The Public Art Committee. You should first form a committee which will represent the overall community. The Public Art Committee will conduct fund-raising campaigns and work with the artist, location representatives, and funders. In general, they will make decisions about the project.

- The Administrator. An early task for the Public Art Committee is to hire an unbiased administrator or appoint a volunteer. Since your committee will consist of interested parties, it will be essential that the person preparing grant applications, calls for proposals, etc., is a representative of the committee rather than his/her own segment of the population.

- The Maintenance Person. From the beginning, it should be clear to the committee who will be responsible for the long-term maintenance, cleaning, and preservation of the public artwork.

In a state project, 1% of the budget is put into an interest-bearing account that will pay for these costs.

2) Who should be on our committee?

- A representative from the possible site location;

- A representative from your community;

- An architect who can assess feasibility of various locales;

- An artist who can assess feasibility of proposed works;

- Fund-raisers;

- Someone skilled at building maintenance or engineering;

- Anyone else with necessary skills and/or contacts.

3) How do we get started once we've formed a committee?

The first order of business should be to write a mission statement. The statement should include specific guidelines on what aspect of your community will be represented by the proposed public art. For example, is the artwork intended to represent the diversity of cultures in your community? Local history? A specific group or event? Or perhaps a theme?

Through your mission statement you will better be able to issue a call for proposals from artists. You can use the statement to limit the types of works being submitted for consideration. Also, the committee will be able to cite the mission statement if a rejection of a particular submission is appropriate.

One Montana town offers a good example of

why a mission statement is necessary. An artist offered to donate a bronze sculpture depicting a scene from the town's history. The local Public Art Committee was delighted with this generous offer, and quickly set about finding an appropriate site for their new public sculpture.

It soon became clear that the artist had represented a controversial event in this town's history. The sculpture idealized the story of how settlers had forced the Native American population out of the town during its early days on the frontier.

This was an unacceptable public statement for some members of the community, but without an official mission

statement, the Public Art Committee had a difficult time tactfully – but definitively – declining the donation of the sculpture.

4) If each member of our committee represents a different agenda, then how will we get anything done?

Bring on board an unbiased administrator for your Public Art Program. This administrator can schedule meetings, accumulate and distribute the minutes from meetings, create a time-line for the project, compile grant applications and architect's drawings, and submit documentation to funders as necessary.

It is important, however, that the administrator get approval of all documents from the entire committee before submitting them.

5) How can we please everyone?

The following statement from Utah's Public Art Program brochure can serve as a good reminder:

"Public art by its very nature can be controversial. Controversy is not necessarily a negative and can be the important impetus for the opening of communication and dialogue within a community. Public art can represent a community but will never please every individual within that community. Your charge is to insure the entity you represent has a voice in the process while keeping in mind the entity is made of many different people with many different tastes."

Keeping this in mind, it is essential for your committee to consist of representatives from as many segments of the population as possible. Another Montana town learned this lesson the hard way.

A Public Art Committee was well into construction of a public sculpture when a debacle erupted. The local Native American population did not support the work being erected in their community. The sculpture depicted a Caucasian soldier who had been involved in an Indian massacre. Clearly, if the Native American population had been represented on the committee, the crisis could have been avoided.

6) What might we be forgetting?

It is important not only to consider the thematic implications of your proposed public artworks, but you also must consider the population which will be affected by the physical reality of the works. Ask yourselves who will be using the facility where the work is placed? How will the placement of the works affect them?

Sue Near of the Montana Historical Society gave the following example: There is a sculpture on the capitol complex in Helena, consisting of many erect poles and located next to the entrance of a building. Many sight-impaired citizens who use this entrance have a difficult time with the sculpture and would like it moved.

More on next page

MAWS meets in Missoula

The Montana Association of Weavers and Spinners will gather in Missoula July 7-9 for its annual conference, "A Weaver's Garden."

Offerings include workshops, seminars, an informal fashion show, an open show and booths sponsored by guilds from throughout the state.

For details, contact Vanetta Burton at 406-721-3836 (lvre@uswest.net) or visit the conference website, anwg.org/conferences, then choose "Regional."



Rudy Autio designed the ceramic mural that graces a fire station in Missoula.



"With Courage They Came," by Michael Westergard, stands in front of the Sheridan County Civic Center in Plentywood.

Public Art

(continued)

7) How will we find the right artist?

It will depend on what your committee chooses for medium, scale, and timeline for the proposed work of art. If you have a local artist, perhaps you will simply ask that artist to perform the task at hand. Or perhaps you will want to conduct an artist search.

Your administrator can work with the artist and the architect on your committee to put together a call for proposals. The architect can provide floor plans and architectural renderings so that the artists who consider making a proposal will better understand the site where their work would be installed.

If you want to advertise your search locally, you might be able to get mailing lists for artists from your local galleries. If you are conducting a statewide search, you can contact the Montana Arts Council for a mailing list. For national searches, you might simply advertise the call for proposals in a number of art publications that would reach a wide audience.

8) How will we choose the right piece of art?

It will be impossible to choose a piece of art that will please every member of the community in which it will be placed. However, if you make sure that all members of your Public Art Committee are present during the decision-making, then you will know that you have taken all segments of the population into account.

9) Who can we contact for more information?

If you are interested in starting a local "Percent-for-the-Arts" committee, you can contact the Montana Arts Council at 406-444-6430.

10) And remember....

Putting art in public places has a long and vital history. The impact of public art on a local population can be crucial to the development of a thriving community. And while you can represent your overall community through the right piece of art, you probably won't please every individual within that community.

So... put art in public places now (and make sure you account for on-going preservation). And maybe in a thousand years, future generations will look to your community as a cultural icon in the way that we now look to Rome and Michelangelo's painting on that ancient ceiling.

Finalists listed for Mansfield statue

The Mansfield Statue selection committee met on February 10, 2000, to review the proposals for the Mike Mansfield Statue at the State Capitol. Three finalists were selected by the committee to develop a refined proposal that will include a small scale model in clay or wax of their final proposal of the heroic scale bronze.

The finalists are:

Deborah Copenhauer-Fellows of Bigfork, MT.

Ms. Fellows is a graduate in fine arts from Fort Wright College in Spokane, WA.

Her previous public art commissions include the Korean War Veterans Memorial (Olympia, WA, 1992); James Irving II Monument (Irving Regional Park, Orange County, CA, 1997); the Montana Vietnam Memorial (Missoula, MT, 1986) and the Inland Northwest Vietnam Veterans Memorial Monument (Riverfront Park, Spokane, WA, 1983).

Gareth Curtiss, of Olympia, WA, and formerly of Fortine, MT. Mr. Curtiss is a self-taught artist who apprenticed with a casting foundry. He later built his own foundry in order to better pursue his artistic interests. His previous public art commissions include "Joseph Buck"



Statesman Mike Mansfield

(Millville, NJ, 1999); "The Volunteer" (Oregon National Guard, Salem OR, 1998); and "Spirit of the Guard" (Washington National Guard, Tacoma, WA, 1992).

Blair Buswell of Highland, UT. Mr. Buswell has taught sculpture and portrait-bust sculpture at Brigham Young University, Loveland Academy of Fine Arts and Scottsdale Artist's School. His previous public art commissions include "Jack Nicklaus" (Georgia

Golf Hall of Fame, Augusta, GA, 1999); "Mickey Mantle" (Redhawks Baseball Stadium, Oklahoma City, OK, 1998); "Prize Catch" (Buena Vista College, Storm Lake, IA, 1992).

The finalist for the Mike Mansfield Statue will be selected in early April. The anticipated installation date for the statue in the Capitol is the late fall of 2000.

Questions regarding the Mansfield search should be directed to Lori Ryker, Mansfield statue coordinator, at (406) 994-4240 or e-mail at lryker@montana.edu.



Artist rendering of the expanded C.M. Russell Museum complex.

C.M. Russell reopens; expansion continues

When the C.M. Russell Museum in Great Falls reopened on March 7 with its annual Russell Auction of Original Western Art Exhibition, visitors were treated to some dramatically different gallery spaces.

The museum is in the midst of a major remodeling and building project, which will double its size. While construction continues on the 20,000-square-foot addition, the remodeled portion of the facility opened March 7 after being closed to the public for three months. The entire project is slated for completion next spring.

Inside the remodeled museum, visitors will notice:

- An altered size and appearance in the Russell, Founders and Western Galleries, where free-standing display cases now display Russell models and sculptures and wall finishes were

changed from cloth-covered plywood to painted sheetrock.

- The canopy-covered temporary entrance to the building has been transformed into the C.M. Russell Hearse Gallery, where the vintage 1800s horse-drawn hearse that carried the famous artist to his gravesite will eventually be displayed.

- The new and expanded Museum Shop and adjacent sales gallery, which now occupies 3,200 square feet in the southeast corner of the building's new wing. The shop celebrates its new quarters with an exhibit, "Montana West: A Duo of Montana Artists," featuring works by Jack Lyons and Linda Walters through April 24.

For details, call 406-727-8787 or visit the website at www.cmrusell.org.

Virgelle celebrates explorers' visit

Almost 200 years ago, the famous Corps of Discovery passed through the Virgelle valley, on their way to the Pacific Ocean. Their search for a commercial trade route across the continent has inspired the imagination of everyday folks from all walks of life for generations.

The Virgelle Mercantile wishes to commemorate Lewis and Clark's passage by offering the public an opportunity to experience a piece of history on June 1. A special postage-stamp cancellation, period atmosphere, and a rendezvous of Black Powder enthusiasts await visitors on that day.

In cooperation with the United States Postal Service, Virgelle Mercantile will offer stamp cancellations. In memory of the days when Virgelle was a significant site of commercial activity, the cancellation mark recalls the old Post Office which used to send and receive mail via the railroad. All proceeds go to the Historic Grain Elevator

Preservation Society in an effort to keep these "ghosts" of many small towns visible for generations to come.

During the mountain man rendezvous, a group of Rocky Mountain Men will set-up camp at the town site in preparation for a three-day float along the Missouri River. They will recreate the life of fur traders in the days of Lewis and Clark, replete with a live performance by one of the participants.

The old community of Virgelle still reflects the romantic Victorian era when homesteading was at its peak. A river outfitting business, bed and breakfast, and antique store provide the essence of life for the tiny town today. Visitors can glimpse activity as it used to be in this homesteading town along the abandoned Great Northern Railroad and Missouri River.

For details, call 1-800-426-2926.



Dance coalition appoints director

Elizabeth Aldrich was recently appointed director of the Dance Heritage Coalition, a national alliance of dance organizations.

Aldrich, who has served as interim director since last September, spent the previous five years as managing editor of the *International Encyclopedia of Dance*. Her management experience also includes serving as a consultant to the Music Division of the Library of Congress and a three-year stint as president of the Society of Dance History Scholars.

Upcoming activities of the Dance Heritage Coalition include the National Dance Heritage Leadership Forum, held in late March, and the announcement of "Irreplaceable Dance Treasures," a program designed to identify and publicize the country's most valuable dance resources. The coalition also hosts a website (www.danceheritage.org).



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Anaconda

April 8

Copper Village Museum & Art Center's Annual Benefit Auction - 6 p.m., Elks Club, 563-2422

Arlee

June 29-July 4

Arlee Powwow Celebration - all day, Powwow Grounds, 675-2700

Bannack

June 25

Dale Tash Montana History Day - 9 a.m.-5 p.m., Bannack State Park, 834-3413

Basin

April 1

Jazz Jam & Dessert - 7:30 p.m., Basin Community Hall, Montana Artists Refuge, 225-3500

June 4

Jazz Brunch - 10 a.m.-1:30 p.m., Basin Community Hall, Montana Artists Refuge, 225-3500

Belgrade

April 28-29

"1000 Clowns," - 8 p.m., site TBA, RL lazy J Theatre Co. & Shakespeare in the Parks, 587-1271

Bigfork

April 14-15

Montana Community Theater One-Art Festival - Bigfork Center for the Performing Arts, Bigfork Community Players, 837-4885

April 28-30, May 5-7

"The Sunshine Boys" - Bigfork Center for the Performing Arts, Bigfork Community Players, 837-4885

April 30

Taste the Best of Bigfork - 3-7 p.m., various venues, 837-5888

May 13-14

Northwest Ballet: "Papillon" - Bigfork Center for the Performing Arts, 755-0760

May 19-20, 26-27, June 2-3, 13, 16, 21, 24

"The Star Spangled Girl" - 8 p.m., Bigfork Summer Playhouse, 847-4885

June 10, 14, 19, 22, 27, 30

"Fiddler on the Roof" - 8 p.m., Bigfork Summer Playhouse, 837-4885

June 12, 15, 17, 20, 23, 28

"Paint Your Wagon" - 8 p.m., Bigfork Summer Playhouse, 837-4885

June 18

Riverbend Concert: Don Lawrence Orchestra - 8 p.m., Sliter Park, 837-4848

June 25

Riverbend Concert: Cocinando - 8 p.m., Sliter Park, 837-4848

June 26, 29

"Mame" - 8 p.m., Bigfork Summer Playhouse, 837-4885

Billings

April 1

"Forbidden Broadway" - 8 p.m., Alberta Bair Theater, 256-6052

April 4

Writer's Voice Reading: Cynthia Harper - 7:30 p.m., YMCA Youth Center, 248-1685

April 5

Cubanismo! - 7:30 p.m., Alberta Bair Theater, 256-6052

April 7

Venture Club Night - 8 p.m., Venture Theatre, 665-4224

April 8

"Potts' Luck" - 8 p.m., Petro Theatre, 656-2744

Umo Ensemble - 7:30 p.m., Alberta Bair Theater, 256-6052

Comie Guided Tour - 7 p.m., Western Heritage Center, 256-6850

April 10

"Last of the Red Hot Lovers" - 7:30 p.m., Alberta Bair Theater, 256-6052

MSU-Billings Jazz Festival Concert w/Bob Mintzer - 8 p.m., MSU-Billings Petro Theatre, 657-2350

April 11

Writer's Voice Reading: Craig Lesley - 7:30 p.m., YMCA Youth Center, 248-1685

April 13

High Noon Lecture: Linda Pease, Living History Portrayal - noon-1 p.m., Western Heritage Center, 256-6850

April 14-15, 21-22

"Dramageddon" - 8 p.m., Venture Theatre, 655-4224

April 14-16, 20-22, 26-30

"Lettice & Lovage" - Billings Studio Theatre, 248-1141

April 15

Billings Symphony Orchestra & Chorale - 8 p.m., Alberta Bair Theater, 252-3610

April 16

The Ahn Trio - 3 p.m., Alberta Bair Theater, 256-6052

Arts Calendar, April



Khac Chi Ensemble

brings their various Vietnamese instruments to Hamilton April 29, Polson May 4 and Fort Benton May 8.

April 18

Writer's Voice Reading: Janet McAdams, Michael Morse - 7:30 p.m., YMCA Youth Center, 248-1685

April 20

High Noon Lecture: Mace Archer, Living History Portrayal - noon-1 p.m., Western Heritage Center, 256-6850

April 22

"A Grand Night for Singing" - 8 p.m., Alberta Bair Theater, Montana Rep, 256-6052

April 24

BR-549 - 9 p.m., Cat's Paw, Vootic Productions, 586-1922

April 25

Writer's Voice Reading: Rocky Mountain College Writers - 7:30 p.m., RMC Selover Board Room, 248-1685

April 26

Writer's Voice Reading: Rick Bass - 7:30 p.m., Alberta Bair Theater, 248-1685

April 28

Barrage - 8 p.m., Alberta Bair Theater, 256-6052

April 29

Dance Showcase - 7 p.m., Alberta Bair Theater, Growth Thru Art, 252-8836

May 2

Writer's Voice Reading: Walter Kim - 7:30 p.m., YMCA Youth Center, 248-1685

May 5-6, 12-13, 19-20, 26-27

Venture Wired: "Don't Blink" - 8 p.m., Venture Theatre & Club Carlin, 655-4224

May 8

"Diavolo" - 7:30 p.m., Alberta Bair Theater, 256-6052

May 9

Writer's Voice Reading: Debby Bull - 7:30 p.m., Western Heritage Center, 248-1685

May 11-14

"Doctor Dolittle" - Billings Studio Theatre, 248-1141

May 13

"Millennium Madness: A Space Oddity" - 7:30 p.m., Lincoln Center, 656-5383

May 20

"Annie" - 3 & 8 p.m., Alberta Bair Theater, 256-6052

Big Sky Millennium Festival - all day, Amend Park, Growth Thru Art, 252-8836

May 21

Big Sky Millennium Concert - 7:30 p.m., MSU-Billings Petro Theatre, Growth Thru Art, 252-8836

June 2-4, 7-11, 13-17

"Gypsy" - Billings Studio Theatre, 248-1141

June 10

Concert: Kevin Eubanks - 8 p.m., Alberta Bair Theater, 256-6052

June 11

Festival of Cultures - 10 a.m.-5 p.m., Rocky Mountain College Green, 657-1042

June 16

"The Clark & Lewis Show" - 7 p.m., Lincoln Auditorium, Vigilante Theatre Co., 252-7666

June 25

Symphony in the Park - 7 p.m., Pioneer Park, 252-3610

Bozeman

April 1

Bozeman Symphony: "Collage II: Symphony Gala 2000" - 7 p.m., Willson Auditorium, 585-9774

April 3

Cubanismo - 8 p.m., Emerson Cultural Center, Vootic Productions, 586-1922

April 4

Faculty Recital: Laurel Yost - 8 p.m., MSU Reynolds Recital Hall, 994-5828

April 6

Stuart Weber - 8 p.m., MSU Reynolds Recital Hall, 994-5828

April 7

"Bully!" - 8 p.m., Emerson Cultural Center, 587-8404

April 7-8

MSU American Indian Club Powwow - all day, MSU Fieldhouse, 994-3751

April 8

"Ballet with the Beatles" - 7:30 p.m., Willson Auditorium, Montana Ballet Co., 587-7192

April 9

David Grisman Quintet, - 8 p.m., Willson Auditorium, Vootic Productions, 586-1922

April 12

Faculty Recital: Johan Jonsson & Matthew Herren - 8 p.m., MSU Reynolds Recital Hall, 994-5828

April 13-15

Broad Comedy 2000 - 8 p.m., Equinox Theatre, 587-0737

April 14

Spoken Word: Tungsten Trio - 7 p.m., Emerson Cultural Center, 522-7009

Ahn Trio - 8 p.m., Gallatin Gateway Inn, 994-5828

April 15

"Millennium in Harmony" - 2:25 & 7:25 p.m., Willson Auditorium, Bozeman Chord Rustlers, 587-8013

April 19

Faculty Recital: Ilse-Mari Lee - 8 p.m., MSU Reynolds Recital Hall, 994-5828

il - June

Deadline for the July/August Arts Calendar
is June 1, 2000
Send information (form is on page 35) to:
Lively Times
1152 Eagle Pass Tr., Charlo, MT 59824
Phone: 406-644-2910 • Fax: 406-644-2911
E-mail: writeus@livelytimes.com



"A Grand Night for Singing"

Montana Rep continues their Montana tour with performances in Deer Lodge March 31, Billings April 22, Butte April 28, Philipsburg April 29 and Dillon May 5.

April 21-22

"1000 Clowns," - 8 p.m., MSU Strand Union Theatre, RL lazy J Theatre Co. & Shakespeare in the Parks, 587-1271

April 28-29, May 5-6, 12-13

"X-RAYS, A Romance on the Brink of Reality" - 8 p.m., Equinox Theatre, 587-0737

May 10, 12, 14

"The Marriage of Figaro" - Willson Auditorium, Intermountain Opera, 587-2889

May 12

"Mystery Manor" - 7 p.m., TBA, Vigilante Theatre Co., 585-8544

June 16-24

Annual Chamber Music Festival - MSU, 994-5828

June 22-24

"Measure for Measure" - 8 p.m., The Grove at MSU, Shakespeare in the Parks, 994-3901

June 29-30

"Much Ado About Nothing" - 8 p.m., The Grove at MSU, Shakespeare in the Park 994-3901

Butte

April 6

Symphony Bits - 7:30 p.m., Montana Tech Auditorium, Butte Symphony, 723-5590

April 8

America - 8 p.m., Mother Lode Theatre, Encore Promotions, 723-3602

April 13

Community Concert: Marian McPartland & Willie Pickens - 8 p.m., Mother Lode Theatre, 723-3602

April 28

"A Grand Night for Singing" - 8 p.m., Mother Lode Theatre, 723-3602

April 28-30, May 5-7

Kids Vaudeville - Orphan Girl Theatre, 723-3602

May 13

Butte Symphony: "50th Anniversary Concert" - 7:30 p.m., Mother Lode Theatre, 723-5590

May 19

"The Clark & Lewis Show" - 7 p.m., Montana Tech Auditorium, Vigilante Theatre Co., 723-7905

May 24

George Winston - 8 p.m., Mother Lode Theatre, 723-3602

May 26-27

"Bang, Bang, You're Dead" - 7 p.m., Orphan Girl Theatre, 723-3602

Chinook

April 13

Andre Floyd w/Mood Iguana - 7:30 p.m., Chinook H.S., NE Montana Arts Network, 228-9208

Colstrip

May 4

George Winston - 7 p.m., Colstrip High School, 748-4822

Cut Bank

April 10

"Alice in Wonderland" - 1 p.m., High School, Storytelling Roundup, 873-2295

April 12

Concert: Phil Aaberg & Darrol Anger - 1 p.m., High School, Storytelling Roundup, 873-2295

April 14-15

Montana Storytelling Roundup - 7 p.m., High School, 873-2295

Dillon

May 5

"A Grand Night for Singing" - 8 p.m., WMC-UM Auditorium, 683-7566

Ennis

April 28-29

Ennis Jazz Festival - all day, various venues, 682-4053

Eureka

April 1

Pioneer Storytelling & Tall Tales - 11 a.m., Knotty Artist Gallery, Arts Eureka, 882-4359

April 28

John Dunnigan - 7:30-9:30 p.m., Majestic Theatre

April 29

John Dunnigan - 1-3 p.m., Majestic Theatre

Fort Benton

May 8

Khac Chi Ensemble - 7 p.m., Elementary School, Chouteau County Performing Arts, 622-3351

Fort Peck

June 16-18, 23-25, 30, July 1-2

"Annie" - 8 p.m., Fort Peck Summer Theatre, 228-9219

Glasgow

April 10

Andre Floyd w/Mood Iguana - 7:30 p.m., Glasgow High School, Northeastern Montana Arts Network, 228-9208

Great Falls

April 1-2

"Carousel" - 7:30 p.m., UGF Theatre, Center Stage Theatre, 727-5297

April 2

Montana Mandolin Society Concert - 4-6 p.m., Paris Gibson Square, 727-8255
PoetSpeak - 2 p.m., Paris Gibson Square, 453-0380

April 6

Community Concert: Chinese Golden Dragon Acrobats - 7:30 p.m., Civic Center Theater, 453-9854

ArtShare - 7 p.m., Paris Gibson Square, 727-8255

April 7

America - 8 p.m., Civic Center, Encore Promotions, 454-0157

April 8

Tasteful Palette 2000 - 7-11 p.m., Children's Museum of Montana, 452-6661

April 9

Great Falls Youth Orchestra - 3 p.m., Civic Center, 453-4102

United States Air Force "Heartland of America Band" - 3 p.m., Trinitas Chapel, 761-8210

April 11

Salute to Women 2000 - 6 p.m., Heritage Inn, 452-1315

April 16

Mistral Duo: "Mountains & Rivers Without End" - 7:30 p.m., First Congregational Church, 453-6160

April 22

"WUF!" - 7 p.m., Civic Center, Vigilante Theatre Co., 443-2200

April 29

Treasure Statesmen Chorus: "A Century of Barbershop" - 8:08 p.m., Civic Center Theatre, 761-2120

Children's Art Fair - 9 a.m.-noon, Paris Gibson Square, 727-8255

May 2

Great Falls Symphony Orchestra & Symphonic Choir: "Amadus!" - 7:30 p.m., Civic Center, 453-4102

May 4

ArtShare - 7 p.m., Paris Gibson Square, 727-8255

May 6

Paris Gibson Square Benefit: "Midnight in Mazatlan" - 5:30 p.m., Meadow Lark Country Club, 727-8255

May 7

Cascade Quartet: "Festive Finale" - 2 p.m., First Congregational Church, 453-4102

May 9

Cascade Quartet: "Festive Finale" - 7:30 p.m., Lewis & Clark Interpretive Center, 453-4102

May 26-28, June 2-4, 9-11

"Wait Until Dark" - 7:30 p.m., Center Stage Theater, 761-8876

June 1

ArtShare - 7 p.m., Paris Gibson Square, 727-8255

June 3

Charlie's Friends Croquet Tournament - noon-6 p.m., Heritage State Park, CM Russell Museum, 727-8787

June 21

Great Falls Symphony Summer Concert - 6 p.m., Convention Center/Whittier Park Complex, 453-4102

June 22-25

Lewis & Clark Festival - various venues, 727-8233

Hamilton

April 29

Khac Chi Ensemble - 8 p.m., River Street Theatre, Bitterroot Community Performing Arts Series, 363-5220

May 26-27

River Street Dance Co.: An Evening of Dance - 7 p.m., Hamilton High School, 363-1203

Havre

April 2

"Bully!" - 7 p.m., Methodist Church, 265-2123

April 5

Community Concert: Chinese Golden Dragon Acrobats - 7:30 p.m., Havre High School, 265-4383

April 16

International Dinner/Timely Trio Concert - 4 p.m., MSU-Northern, Northern Showcase, 265-3700

April 20

"Mystery Manor" - 7 p.m., MSU Northern SUB, Vigilante Theatre Co., 265-3732

April 26

Community Concert: Bill Staines - 7:30 p.m., Havre High School, 265-4383

Helena

April 7

Concert: Scott Kalechstein - 8 p.m., Flicker's Coffee House, 443-5567

April 7-8, 13-16, 20-23, 27-29, May 4-6

"Sweeney Todd" - Grandstreet Theatre, 447-1574

(Continued on next page)



20

Cut Bank is home to Storytelling Roundup

More than 20 storytellers and musicians rendezvous at the Cut Bank High School April 14-15 for the sixth annual Montana Storytelling Roundup.

Performers take turns on stage at 7 p.m. Friday, then offer sessions on their crafts from 9 a.m.-4 p.m. Saturday.

Musicians include Wylie and the Wild West, Rob Quist, Ken Overcast, Bonnie Jo Hunt, Phil Aaberg and Darrol Anger, and J.R. Strand. The roster of storytellers includes Rib Gustafson, William Rossiter, Dave Walter, Joan Diamond, Joseph Mussulman, Arch Ellwein, Al Chuck, Gus Wolfe, Lois Red Elk and Shawna Burgnaier.

Other presenters include the Hampstead Players, who perform "Alice in Wonderland" at 1 p.m. April 10; the roping cowboy Montie Montana, Beth Sorenson of Wildlife Returns, the Glacier Institute and artist Tim Joyner.

Admission is \$5 for an all-session pass (\$2 for students and \$15 for families). For details, call 406-873-2295.

Helena (continued)

April 8

"Bully!" - 8 p.m., Myrna Loy Center, 443-6532
Spring Art & Craft Show - 9 a.m.-5 p.m., Civic Center, 449-4790

Concert: Scott Kalechstein - 3 p.m., St. John's Building, 443-5567

April 9-15

Conference: "The 100 Years That Made 2000 AD" - all day, Carroll College, 447-4324

April 11, 18, 25

Montana Writers Read - 7:30 p.m., Holter Museum, MT Center for the Book, 442-6400

April 15

Helena Symphony: "Beethoven!" - 8 p.m., Civic Center, 442-1860

May 13

Mother's Day Pots & Plants Sale - 10 a.m.-4 p.m., Archie Bray Foundation, 443-3502

May 16

Artbeats' Chefs Tour - 9 a.m.-3 p.m., four Helena homes, 443-1916

May 20

Rocky Mountain Cajun Crawfish Festival - noon-10 p.m., Pioneer Park, 449-2319

Helena Symphony: "Simply Sibelius" - 8 p.m., Civic Center, 442-1860

May 21

Artbeats: Dinner with Chef James Graham - 6 p.m., Bert & Ernie's, 443-5680

May 26

"The Clark & Lewis Show" - 7 p.m., Park Plaza, Vigilante Theatre Co., 443-3009

June 2

Downtown Spring Artwalk - 5-9 p.m., various galleries & businesses, 447-1535

June 2-3

Governor's Cup Art Show - 11 a.m.-8 p.m., Walking Mall, 449-4790

June 9-10, 15-18

"Nonsense" - 8 p.m., Grandstreet Theatre, 447-1574

June 10

Helena Symphony: "Pops - The Best of Broadway" - 8 p.m., Civic Center, 442-1860

June 15

Sleeping Giant Jazz Jubilee: Pre-Jubilee Party - 6-11 p.m., Silo Inn, 227-9711

June 16-17

Mount Helena Music Festival - 5-10:30 p.m., various downtown venues, 447-1535

June 16-18

Sidewalk Art Mart - Downtown Walking Mall, The Art Center, 443-2242

June 16-18

Sleeping Giant Jazz Jubilee - all day, various venues, 227-9711

Heron

April 14-16

"Scarlet O' Heron" - Community Center, Heron Players, 847-2414

Hot Springs

April 1

Nova Combo - 8 p.m., Symes Hotel, Hot Springs Artist Society, 877-439-0763

April 7

Sapphire Quartet - 8 p.m., Symes Hotel

April 8

Trolegao - 8 p.m., Symes Hotel

April 14

Kunda! - 8 p.m., Symes Hotel

April 15

Wilbur Rehmann Quartet - 8 p.m., Symes Hotel

April 21

Shaun Biddle - 8 p.m., Symes Hotel

April 22

Celestial Buckshot - 8 p.m., Symes Hotel

April 28

Clem & Pam Small - 8 p.m., Symes Hotel

April 29

Sweet Grass - 8 p.m., Symes Hotel

May 5

Aaron Coffin - 8 p.m., Symes Hotel

May 6

Larry Vanek - 8 p.m., Symes Hotel

May 12

Tom Catmull - 8 p.m., Symes Hotel

May 13

Stringlers - 8 p.m., Symes Hotel

May 19

Bob Leader - 8 p.m., Symes Hotel



Pianist George Winston tours throughout Montana this spring.

May 20

Swan River Trio - 8 p.m., Symes Hotel

May 24

Hot Springs Local Talent Show - 8 p.m., Symes Hotel

June 3

Russ Nasset - 8 p.m., Symes Hotel

June 17

Ben Stevens - 8 p.m., Symes Hotel

Kalispell

April 14-15, 19-22, 26-29

"The Prime of Miss Jean Brodie" - 8 p.m., KM Building, Kalispell Rep, 755-6955

April 30

Glacier Orchestra & Chorale: "The Emperor & The New World" - 7:30 p.m., Flathead High School, 257-3241

May 7

Glacier Children's Choir - 4 p.m., Sons of Norway Hall, 257-3241
Flathead Valley Community Band - 2 p.m., Outlaw Inn, 257-4616

May 10

Flathead Ragtime Society Orchestra - 7:30 p.m., Outlaw Inn, 862-3814

May 11

Mark Koenig w/Gary Snow & David Griffith - 7:30 p.m., Sons of Norway Hall, Wooden Music, 837-5795

May 14

Glacier Youth Orchestra: "Mother's Day Concert" - 4 p.m., Flathead High School, 257-3241

May 28-30

Artists & Craftsmen of the Flathead Spring Show - Depot Park, 881-4288

June 2

Northwest Ballet: "Dance - A Space Odyssey" - 7 p.m., Flathead High School, 755-0760

June 16-18, 22-25, 29-30, July 1-2, 6-9

"Bus Stop" - KM Building, Kalispell Rep, 755-6955

Kila

June 11

Herb Fest - 11 a.m.-6 p.m., Full Circle Herb Farm, 257-8133

Libby

May 5-6

Koocanusa Art Rendezvous Show & Sale - Memorial Gym, 293-3507

Lincoln

April 1

Pollo Loco - 7 p.m., Community Hall, Council for the Arts, 362-4718

Livingston

April 1-2, 7-8

"The Curious Savage" - 8:15 p.m., Blue Slipper Theatre, 222-7720

April 1-2, 7-9

"A Funny Thing Happened on the Way to the Forum" - Firehouse 5 Theatre, 222-1420

April 4

Author's Program: Linda Peavy & Ursula Smith - 7 p.m., Depot Center, 222-2300

April 8

Blues at the Depot: Fruteland Jackson - 7:30 p.m., Depot Center, Boss Blues Promotions, 222-6977

April 29

Railroad Swap Meet - 10 a.m.-4 p.m., Depot Center, 222-2300

April 30

May Day Festival - 1-5 p.m., Depot Center, 222-2300

Malta

April 11

Andre Floyd w/Mood Iguana - 7:30 p.m., Malta High School, Northeastern Montana Arts Network, 228-9208

Miles City

May 6

"The Clark & Lewis Show" - 7 p.m., Town & Country Club, Vigilante Theatre Co., 232-0635

Missoula

April 1

"Inkdomi & the Buffalo" - 4:30 p.m., New Crystal Theatre, 728-5748

April 1-2

Missoula Symphony w/Rachel Barton - Wilma Theatre, 721-3194

April 2

Second Wind Reading: Carole Bubash; Rick DeMarinis - 7:30 p.m., The HobNob

April 3

Ani DeFranco - 8 p.m., Adams Center, 888-MONTANA

April 4

Cubanismo! - 7:30 p.m., University Theatre, 243-4051

April 7

Readings: Bharati Mukherjee & Clark Blaise - 8 p.m., UM Gallagher Business Bldg. 106, 243-5231

April 9

Second Wind Reading: Ryan Benedetti; William Kittredge - 7:30 p.m., The HobNob
String Orchestra of the Rockies - 7:30 p.m., UM Music Recital Hall, 243-6880

"Bully!" - 8 p.m., MCT Center for the Performing Arts, 721-9622

April 10

David Grisman Quintet - 8 p.m., University Theatre, 243-4051

Visiting Artist Lecture: Manuel Ocampo - 7 p.m., UM Fine Arts Bldg. 304, 243-2813

April 11

Faculty Chamber Music Recital - 7:30 p.m., UM Music Recital Hall, 243-6880

April 14

Percussion Ensemble & "Islanders" Steel Band - 7:30 p.m., University Theatre, 243-6880

April 15

"Flying Fireworks" - 2 & 8 p.m., Wilma Theatre, Missoula Dance Academy, 549-5155

April 14-22

International Wildlife Film Festival - all day, Wilma Theatre, 728-9380

April 16

Second Wind Reading: Martha Elizabeth; Jim Crumley - 7:30 p.m., The HobNob

Faculty Recital: Jody Graves, piano - 2 p.m., UM Music Recital Hall, 243-6880

Mistral Duo to premiere new work by Philip Aaberg

Cellist Thad Suits and pianist Su Suits, known to audiences as the Mistral Duo, will celebrate 20 years as a duo with the world premiere of a work written for them by internationally renowned composer and pianist, Philip Aaberg.

"Mountains and Rivers Without End" premieres Sunday, April 16, at the First Congregational Church, 2900 Ninth Ave. S., in Great Falls. Written in four movements, it takes its title and inspiration from a poem by Gary Snyder. Like the poem, the composition celebrates the landscape of the West.

The first movement, "Invocation," traces Montana's rivers, with Su "playing swirly, water music," while her husband names each of the rivers in the state. The second movement, "Artifacts," pays homage to Montana's Native Americans with sound clusters that are "reminiscent of drumming." The third movement, "Open Road," is described by Su as "chuggin' music" — a fast-paced piece that captures the rhythms of the open road. Finally, "Toccata" delivers a "driving and wild" conclusion.

The duo met Aaberg in 1994, and have since been interested in forging a collaboration. They found the ideal jumping off point for such a project in their mutual love of Montana.



Philip Aaberg (with dog Choteau) and the Mistral Duo, Su and Thad Suits, pose near the Missouri River.

(Photo by Stu White)

Great Falls ceramist Judy Ericksen has designed a triptych fountain which will be on display at the concert to commemorate the premiere.

Aaberg is an internationally acclaimed pianist and composer who lives in Chester and has been the Liberty Village Arts Center's Artist-in-Residence. He has seven solo CD's to his credit, featuring his own music and arrangements, and is a guest artist on more than 100 other recordings.

In 1995 Aaberg received the Governor's Award for the Arts. He currently records on the Windham Hill label.

The Mistral Duo lives in Great Falls where Thad is principal cellist for the Great Falls Symphony and cellist with the Cascade Quartet. Su is well-known to Montana audiences from her frequent solo and chamber-music performances. They toured England and Sweden a few years ago as part of a project to bring the music of Montana composers to Europe — a tour that received the endorsement of Gov. Marc Racicot.

Both artists have been recipients of the Montana Arts Council's Individual Artist Fellowships. Last October they released a self-titled CD which marked their first recording effort.

"It's been a huge project but really gratifying," says Su of the premiere. "You only do something this big on your 20th anniversary as a duo." They hope to record a CD of "Mountains

and Rivers Without End" sometime in the next two years.

The concert is sponsored by 3 Rivers Communication Companies, Energy West, Mountain West Bank and Montana Electrical Cooperatives. Grants from the Montana Arts Council and the National Endowment for the Arts provided important "seed money" for the project, says Su.

Admission is \$8 in advance, \$10 at the door and \$5 for students. Tickets are available in Great Falls at E&B Music, Planet Earth and Gallery 16, where Judy Ericksen's fountain will be on display until the concert.



21

NPR host writes choral fest's finale

National Public Radio personality Bill McGlaughlin has set Walt Whitman's poetry to music, with 800 voices in mind.

His work, "Walt Whitman's Dream," will premiere July 15 during the International Choral Festival's grand finale at the Adams Center in Missoula. McGlaughlin applied for the commission as part of a nationwide millennium project, sponsored by the American Composer's Forum.

The host of NPR's "St. Paul Sunday" has written music for the Kansas City Symphony and the St. Paul Chamber Orchestra. "But, by far, the biggest of them and the most important is this one," he said during a recent visit to Missoula.

McGlaughlin said he chose Whitman for the "rhetorical-oratorical" tone of his poems and his universal appeal. The 17-minute piece, which will be sung by all the choirs participating in this year's festival, turns the famous American writer's poems and praise into song.

Arts Calendar, April-June

April 17

Visiting Artist Lecture: Art Shantry - 7 p.m., UM Fine Arts Building, 304, 243-2813
Reading: Brenda Hillman - 7 p.m., Dell Brown Room, UM Turner Hall, 243-5231

April 19-22

"Wit" - 7:30 p.m., UM Masquer Theatre, Montana Rep, 243-5288

April 20

Visiting Artist Lecture: James Drake - 7 p.m., UM Fine Arts Bldg., 304, 243-2813

April 21

Buddy DeFranco Jazz Festival Concert: Peter Erskine - 7:30 p.m., University Theatre, 657-2350

April 22

Buddy DeFranco Jazz Festival Concert: Buddy DeFranco - 7:30 p.m., University Theatre, 657-2350

April 26

"Drawing the Shade" - 7:30 p.m., New Crystal Theatre, 728-5748
McCoy Tyner Trio - Wilma Theatre, 888-MONTANA

April 28-30

Kyi-Yo Powwow - 7 p.m., Adams Center, 829-8785

April 28-30, May 4-7

"Shenandoah" - MCT Center for the Performing Arts, 728-1911

April 29-30

"Girls Eye View" - 9:15 p.m., New Crystal Theatre, 728-5748

April 30

Second Wind Reading: Steven Meyer; James Welch - 7:30 p.m., The HobNob

May 3

Honor's Convocation & Concerto/Aria Concert - 7:30 p.m., UM Music Recital Hall, 243-6880

May 4

The Klezmatics - 7:30 p.m., University Theatre, 243-4051

May 19-21

"The Wizard of Oz" - 8 p.m., MCT Center for the Performing Arts, 728-1911

June 7, 14, 21, 28

Out to Lunch Concert - 11:30 a.m.-1:30 p.m., Caras Park, 543-4238

June 22-25

Montana Traditional Jazz Festival - MCT Center for the Performing Arts & other venues, 771-1642

Philipsburg

April 1

"Whoops!" - 8 p.m., Opera House, 859-2000

April 29

"A Grand Night for Singing" - 8 p.m., Opera House, 859-2000

May 13

Flint Creek Singers - 7 p.m., Opera House, 859-2000

Polson

April 7-8

Spring Craft Fair - KwaTaqNuk Resort, 883-3636

April 28-30

"Fiddler on the Roof" - High School Auditorium, 883-4691

May 4

Khac Chi - 7:30 p.m., High School Auditorium, 676-5333

May 12

Friends of the Arts' Mission Valley Talent Show - 7 p.m., High School Auditorium, 883-4691

May 26-28, June 2-4

"You're A Good Man Charlie Brown" - Clubhouse Theatre, 883-9212

Red Lodge

April 1

The Calamity Ladies - 8 p.m., Round Barn, 446-1197

April 8

Urban Hillbilly Quartet - 8 p.m., Round Barn, 446-1197

April 9

"Potts' Luck" - 3 p.m., Round Barn, 446-1197

April 15

Kevin McNeven - 8 p.m., Round Barn, 446-1197

April 28

"The Clark & Lewis Show" - 7 p.m., Round Barn, Vigilante Theatre Co., 446-1133

June 10-11, 13-14, 17

Red Lodge Music Festival Concert - 7:30 p.m., Civic Center, 446-1905

Ronan

April 29

Barrage - 7:30 p.m., Community Center, Folkshop Productions, 676-5333

Sidney

April 9

Andre Floyd w/Mood Iguana - 2 p.m., Sidney

Middle School, Northeastern Montana Arts Network, 228-9208

May 5

"Mystery Manor" - 7 p.m., Triangle Club, Vigilante Theatre Co., 800-482-5109

Southern Cross

June 25

St. Timothy's Summer Music Festival Kickoff Concert & Lunch - 12:30-2:30 p.m., St. Timothy's Memorial Chapel

Virginia City

April 15

"WUF!" - 7:30 p.m., Elks Lodge, Vigilante Theatre Co., 842-5741

May 20

"Mystery Manor" - 7 p.m., Elks Hall, Vigilante Theatre Co., 843-5815

June 2-5, 7-12, 14-19, 21-26, 28-30

Virginia City Follies - Gilbert Brewery, 843-5314

June 10-11, 13-18, 20-25, 27-30

Virginia City Players - Opera House, 843-5314

Whitefish

April 7-9, 13-16

"How to Eat Like a Child" - O'Shaughnessy Center, 862-5371

April 16

Ben Weaver - 7:30 p.m., Bohemian Grange Hall, Wooden Music, 837-5795

April 21

Keith Greeninger & Dayan Kai - 7:30 p.m., Bohemian Grange Hall, Wooden Music, 837-5795

April 29

Glacier Orchestra & Chorale: "The Emperor and The New World" w/Jeffrey Biegel - 7:30 p.m., Whitefish Central School, 257-3241

April 30

Drum Brothers - 7:30 p.m., Whitefish Central School, Wooden Music, 837-5795

May 5

The Klezmatics - 8 p.m., O'Shaughnessy Center, 862-5371

May 11-14, 18-21

"Side by Side by Sondheim" - 8 p.m., O'Shaughnessy Center, Whitefish Theatre Co., 862-5371

May 13

Auction: "Magical Lamps" - 7-9 p.m., Whitefish Gallery/Jensen Studio, 862-5929



Exhibitions, April – June

22

Hockaday offers evening hours

The Hockaday Museum of Art in Kalispell continues to be open evenings on Wednesdays and Fridays, through May 1.

Winter hours at the museum are Wednesdays from 11 a.m. to 8 p.m., Thursdays from 11 a.m. to 5 p.m., Fridays from 11 a.m. to 8 p.m. and Saturdays from 11 a.m. to 5 p.m. The museum is closed Sundays, Mondays and Tuesdays.

Wednesday is still free to the public. See you at the museum!

Anaconda

Copper Village Museum and Art Center: Art Auction Preview, through April 7; Copper Village Choice, April 10-30; Trout Fly, May 1-June 15

Bigfork

Bigfork Art and Cultural Center: Bigfork Elementary School Annual Art Exhibition, April 4-22; Sue Beardsley and Julie Wulf, April 25-May 13, reception 5:30 p.m. April 28; 2nd Annual Fibre Art Show, May 16-June 3, reception 5:30 p.m. May 19; BACC Art League Summer Exhibition, June 7-July 1

Kootenai Galleries: Jeffrey Craven, May 1-June 20; Bob Kercher, June 21-July 31

Billings

MSU-Billings SUB Galleria: "No Boundaries" Regional Art Exhibition, May 1-26, reception 6:30 p.m. May 21

Western Heritage Center: "Snap Shots and Long Shots: Reflections and Predictions at the Millennium," through June 17

Yellowstone Art Museum: "Leaning Into the Curve: The Art of Gennie DeWeese," through April 30; "Will James Drawings," through June 25; "Prints and Preliminaries: Jessie Wilber," through June 25; "Joseph Henry Sharp Works," through Sept. 24; "Native Eloquence: Works by Jerry Iverson and Jon Lodge," May 20-August 20; "The World of Sheila Miles," June 27-Sept. 24

Bozeman

ASMSU Exit Gallery: "Juried Undergraduate Show," through April 7; "Jay Rummel," April 10-21; "Bronze Pencil," April 24-May 5

Beall Park Art Center: Joe Batt and Barry Ferst, through April 29; Dan Rice and Dan Beresford, May 5-June 21, reception 7-9 p.m. May 5

Emerson Cultural Center: "Montana Predators," through April 7; Richard Buswell and Laura Mae Jackson, April 14-July 5, reception 6-8 p.m. April 14

Helen E. Copeland Gallery: "Graduate Thesis Show: Denise Carter," through April 7

Museum of the Rockies: "Inside/Out: Paintings by Sheila Miles," through May 21; "Into Space: A Human Perspective," through May 29; "Border to Border: Family Quilts from Southwest Montana," April 15-Oct. 15

Browning

Museum of the Plains Indian: John Padgett, April 2-May 27; Summer Sale Exhibition, opens June 11

Butte

Arts Chateau: Youth Art Exhibition and Scott Bardsley Memorial Exhibit, April 7-June 2, reception 4-6 p.m. April 7; Kevin LaFond, Butte Artist of the Year, June 9-Sept. 1, reception 5-7 p.m. June 9

Frame Galerie: Big Sky Scribes (Calligraphy), through early April; Steve Wellman, April 10-May 31, reception 7-9 p.m. May 25; Toni Seccomb, June 1-July 14

Main Stope Gallery: Suzanne Shope, Steve Fox, April; All Member Paint-out, May; Laurreta Bonfiglio and "Montana Interpretations," June

Chester

Liberty Village Arts Center and Gallery: Donna Horel, April; Kari Miller, May-June

Colstrip

Schoolhouse History/Art Center: Colstrip Grade School Art Show, through April 14; Southeast Montana Traveling Juried Art Exhibition, June 6-July 4

Deer Lodge

Montana Gallery of Fine Art: "Can You Imagine? The Building of a Cattle Empire," April 5-30

Dillon

WMC Gallery: Student Exhibition, new work by Western students in various media, through April 14; Senior Exhibition, April 18-May 5

Eureka

The Knotty Artist Gallery: The Works of Tobacco Valley Artists, Sandy Nordahl, ongoing

Great Falls

C.M. Russell Museum:

"Montana West: A Duo of Montana Artists," through April 24; "Will James Paintings and Drawings," April 4-Sept. 5; "The Art of Spring," May 12-July 31, reception 5:30-8 p.m., May 12

Gallery 16: "Montana – A Vision Quest," through April 14; "Frame of Mind," April 18-June 2; Elliott Eaton, Sarah Yeager, June 6-July 15

Lewis and Clark Interpretive Center: "Camping With The Corps," through May 7; "Montanans Honor Lewis and Clark," June 23-Sept. 10

Paris Gibson Square Museum of Art: Great Falls Public Schools All-City Art Exhibit, through May 4, reception 1-4 p.m. April 9; "Icon 2000," May 18-August 1, reception 5:30-7 p.m. May 18

University of Great Falls Fine Arts Gallery: "Susan Thomas: Recent Works," through April 3; "Heath Wilder Senior Thesis Exhibit," April 7-28, reception 4-6 p.m. April 7

University of Great Falls Gallerie Trinitas: "Student Art Exhibit," April 2-May 2, reception 2-4 p.m. April 2

Hardin

Big Horn County Library and Big Horn County Museum: "Border to Border," June 1-Sept. 1

Jailhouse Gallery: "Mini-Quilts on the Line," April 4-28; "Times to Remember," May 3-31; "Missouri Breaks," June 3-July 31

Havre

H. Earl Clack Museum and Gallery: "Montana Watercolor Society Show," April 3-May 15; "Student Art Exhibit," May 16-June 30

Helena

Archie Bray Foundation: Annual Resident Artist Exhibition, June 15-August 12, reception 7-9 p.m. June 15; Resident Artist Scholarship Silent Auction and Exhibition, June 15-July 22, reception 7-9 p.m. June 15

Governor's Mansion: Howard Friedland, Barbara Stamar, Suz Marshak, Gary Colley, Richard Charron, Reed Lehman, April through June, reception 7-9 p.m. April 4

Holter Museum of Art: "Devote Your Face," Sandra Dal Poggetto and J.M. Cooper, through April 12; "Montana Masters: Freeman Butts, Bob DeWeese, Bill Stockton," and Adrian Arleo and Kristi Hager, "Human/Nature, Human/Confusion," through April 30; Biff Karlyn, "ProjeKts: Urban Energy," through April 30, reception 5-7 p.m. April 5; Youth Electrum, May 5-23; "Minitreasures Exhibition," June 2-August 11, reception 6-8:30 p.m. June 2; Kevin Red Star, June 2-August 20, reception 6-8:30 p.m. June 2; William Porter, May 30-June 18; Sanam Emani, June 20-July 16

Montana Historical Society: "A Capital Capitol," ongoing; "Life on the Upper Missouri: The Art of Karl Bodmer," reception 7-9 p.m. April 6, ongoing

Upper Missouri Art Gallery: All Member Show, with Laurreta Bonfiglio, April; Sarah Wharton Riggle, May; All Member Show, June



"March in Montana" by Gennie DeWeese is on display at the Yellowstone Art Museum in Billings. A special reception for the DeWeese family is planned for April 29.

Kalispell

Central School Museum: "Things to Remind Us of Times Gone By," ongoing

Hockaday Museum of Art: Michael C. Spafford, "Myths and Metaphors," through May 27; Susie Mathre, "She Is Not He," through May 12; Deena des Rioux: "Robotic Portraiture," and Robert Markle, through May 27; "Sculpture by Tim Holmes," June 2-August 26; "The Poindexter Collection," June 2-June 2, 2001; Laura Barrett, June 2-August 26

Lewistown

Lewistown Art Center: Lewistown Schools Art Show, through April 22; Montana Watercolor Society Members' Open Show, April 25-May 27, reception 5-7 p.m. May 6; "Wildlife As Art," June 1-25

Livingston

Danforth Gallery: Quilt Show, and Indy Corson, Karen Reinhardt, Gordon McMullen, May 19-June 14; Ed Enders, Donna Erickson, JoAnn Berghold, Christy Wert, Kenda Minter, June 16-July 19

Martinsdale

Bair Family Museum: open May-September

Miles City

Custer County Art Center: Sue Morrissey: "Thinking Along These Lines" and Biennial Student Art Exhibit, through May 7; "Western Art Roundup," May 14-July 9

Missoula

Art Museum: "Trimpin: Conloninpurple," through April 20; "Dyna Kuehnl: They Just Left," through April 20; New Portraiture in the Collection, through April 15; "Jaune Quick-To-See Smith: New Collection Prints," opens April 27; "Unfettered Spirit: Contemporary Art from the Montana Plains," April 29-June 24, reception 5-8 p.m. May 5; "Cathy Weber: Grief Series," May 27-July 8, reception 5-8 p.m. June 2

Historical Museum at Fort Missoula: "Missoula Rag," ongoing; "Framing Our West, Missoula" and "Fort Missoula: 1877-1947," ongoing; "Border to Border: Montana's Piecable History," April 1-June 30

Raven Cafe: 3rd Annual Job Corps Art Exhibition, April 5-28, opening 6-9 p.m. April 7

Southgate Mall: "Hallways to History - A Photographic Walk Through Missoula's Past," ongoing

UM Gallery of Visual Arts: BFA Thesis Exhibition II, through April 7; MFA Thesis Exhibitions: Elizabeth Houchin and David Pledge, April 12-21; National Undergraduate Research Conference Exhibition, April 27-29; MFA Thesis Exhibition: Catherine Cargill, Joy Falls, Bill Gregory, May 3-13

UM Henry Meloy Gallery and Paxson Corridor Galleries: "Probable Realities," and "In a Good Way," April 7-May 4, reception 5-7 p.m. April 7; Jerry Rankin, May 12-June 16, reception 5-7 p.m. May 12

UM University Center Galleries: The University of Montana Artist Collective; Chaline Ouellet, Jacqueline Hope Brazil; Celia Grohmann; Jennifer Yaros; Melissa Hart, Danny Kraus and Mary Richards, through May 15

Polson

Sandpiper Gallery: Phyllis Stivers Memorial Exhibit, April 28-May 17, reception 5-7 p.m. April 28; Jay Labor and Sallie Bowen, May 19-June 21, reception 5-7 p.m. May 19; Main Street Artists, June 23-July 26, reception 5-7 p.m. June 23

Sidney

MonDak Heritage Center: Youth Art Show, through April 22; Needlework Show, April 26-June 4; Custer County Art Show, April 26-May 28

Whitefish

The Studio: "Marvin Messing: A Curmudgeon's Collection of Canvases," April 14-May 13, reception 6-9 p.m. April 14



The Montana Historic Quilt Project will have documented for posterity 2,000 quilts as the 21st century begins. The best of these can be seen in a series of "Border to Border" exhibits, to be held in 10 locations around the state.



MAGDA

Montana Art Gallery Directors Association

MAGDA member news

Lewistown Art Center

Wine tastings are all the rage these days, and the Lewistown Art Center will sponsor their first one on Sunday afternoon, March 19, at the Yogo Inn's Centermark Room, from 5-8 p.m. Free monogrammed wine glasses and a notebook will be given out at the door, so that guests can taste all sorts of different wines and write down their impressions. With the wine will be lots of hors d'oeuvres, and at the end of the evening dessert and coffee will be served.

Along with the wine tasting, the 19th Annual Lewistown Art Center's Art Auction entries will be on display. Most of the pieces will be for sale by a silent bid, but at the end of the evening a number of important pieces of art will be sold in a live auction.

Six local and extremely talented artists will be present working on a piece of their art. Linda and Fred Tullis, Harry Felton, Jacquie Knechtges, Diana Brady, Cheryl Bannes and Bob Phinney will be painting, weaving, making furniture or jewelry, or demonstrating their particular talent. Each of these people is well-known in their own field, and it is a privilege to watch them work. For instance, both Fred and Linda Tullis are currently interested in monoprints. A monoprint is a single impression from an inked plate. It is unique; it is one of a kind. You'll be able to see just how they produce their images, which are sold through a dealer on the Eastern Seaboard.

Tickets are \$20 for the evening, and are on sale at the Lewistown Art Center, L. Morrison's Dress Shop, Cottonwood Treasures, and from staff and board members. Call the Art Center at 406-538-8278 for more information.

— Nancy Hedrick, Executive Director

Holter Museum of Art

The Holter Museum of Art has recently hired Donna DeRosier as its director of development. For the last six years, Donna has been working at St. Peter's Hospital Foundation, located in Helena, where she coordinated fundraising events and annual gift giving. Donna will be directing the completion of the Holter's \$2 million capital and endowment campaign, as well as assisting with planned and annual gifts. Julie Smith, curator of education, will be leaving in April to accept a new position at the Milton Hershey School in Hershey, PA. As museum educator, she will be assisting the school in integrating museum programs with K-12 school curricula. Sharon Miller, office manager, is taking a year off from work to travel and experience life in the slow lane!

— Peter Held, Executive Director

Custer County Art Center

The Custer County Art Center has undertaken a project to build a collection of images specific

to the early Miles City region. Special attention is being given to "vintage" photographs by photographers recording the history of this area in the late 1800s and early 1900s. "Vintage" describes photographs taken and processed either by the photographers themselves or directed by them during their lifetime. The Art Center has accumulated and is looking for additional photographs by: John Hale Fouch (1849-1933); Stanley J. Morrow (1843-1921); Laton Alton Huffman (1854-1931); Christian Barthelmess (1854-1906); Lady Evelyn Cameron (1868-1928); R.C. Morrison (1850-1938). Please contact Mark Browning, Custer County Art Center, P.O. Box 1284, Miles City, MT 59301; 406-232-0635; FAX 406-232-0637.

— Mark Browning, Executive Director

Schoolhouse History and Art Center

We have been busy at the Schoolhouse History and Art Center (SHAC) since the first of

the year renovating part of our basement to make it ADA accessible and to provide a much-needed classroom/workshop area. Henry Lemieux, SHAC's board vice-president, has undertaken this huge project as project director/supervisor and has put in a tremendous amount of volunteer hours. Just since January and part of February, we have logged over 400 hours of volunteer labor from 21 volunteers. Part of the money for this basement project was generated from the Montana Arts Council's "Arts Are Central to Our Communities" grant program.

As of March 1, I have left as executive director, as my husband and I prepare to move to Billings and his retirement. I have enjoyed

meeting all the wonderful and interesting people associated with MAGDA and the Montana Arts Council, besides all the artists, speakers and visitors. The past 18 months have been a great learning experience and have left me with a much keener appreciation of all the arts. I'm not sure what my next step will be after several months of relaxation and unpacking, but I will always have an interest in the arts - whether through volunteer work in Billings or a part-time job.

It has been a joy meeting everyone, and thanks for all the help that I have received through MAGDA and the Montana Arts Council.

— Vicky Hammond, Executive Director

North Dakota Art Gallery Association

The following are the artists that are touring with NDAGA in April and May:

Kimble Bromley, art professor at North Dakota State University, Fargo, offers both his "Cuba Reflections" exhibit and "Painting the Badlands." His Cuba paintings illuminate places where Cubans live, their daily lives, the political climate, a celebration of life and their heroes. "Painting the Badlands" is the product of a week

MAGDA seeks Touring Exhibitions

The Montana Art Gallery Directors Association (MAGDA) is currently soliciting exhibition proposals for 2001, 2002 and 2003. The MAGDA Board of Trustees will be meeting in June to review and select exhibition proposals to present to the MAGDA membership for possible bookings during its annual conference/booking session in September.

All exhibits must be sponsored by an arts organization. The sponsor organization is responsible for preparing the exhibit for tour, including professional crating, press packets, condition reporting book, shipping to first venue, labels, interpretive text, etc. All contracts and communications with MAGDA will be made directly with the sponsor. Should an exhibit be booked through MAGDA with a non-MAGDA member, a \$50 marketing fee will be assessed. All framed pieces must be framed with plexiglass.

The following information must be included in the proposal:

1. Processing fee of \$10 per proposal.
2. Name, address, and phone number of lender and/or sponsoring organization.
3. Title and description of proposed exhibit.
4. Number of pieces in proposed exhibit.
5. Space requirements (running wall or square feet).
6. Available dates (at least four consecutive months available for three exhibitions and travel time for each exhibit). We will be booking for 2001, 2002 and 2003.
7. Rental fee desired for each four-week period.
8. Insurance value and designation of insurance responsibility.
9. Exact number and exact weights of crates.
10. A high quality 35-mm slide of each piece in the proposed exhibit. Slides must be clearly numbered and labeled. Slides must be specific to the pieces that will travel. No substitutions or deletions in the exhibit will be permitted.
11. A correlated slide checklist with pertinent information (artist, title, date, media, size).
12. Special restrictions or requirements.
13. Publicity available (catalog, press release, b/w photos, brochure, poster, etc.)
14. SASE for return of slides.

Proposals missing any of these materials may not be reviewed.

Deadline for submitting proposals: June 15, 2000.

For more information, please contact Patty Bergquist, Executive Director, at 2112 First Ave. North, Great Falls, MT 59401; (406) 761-1797.

spent in the Badlands and at Wounded Knee. His landscapes are secondary to his intention to deal with such formal elements as color, shape, and form. "Painting the Badlands" will be exhibited at Northwest Art Center, Minot State University, April 1-30.

George-Ann Bowers from Berkeley, CA, will be showing her exhibit "Pacific Slope" (weaving/acrylic on canvas) at Bismarck State College Gallery, March 5-April 16, 2000; and at the James Memorial Center for Visual Arts, Williston, ND, April 29-May 28.

Wil Shynkaruk, an assistant professor at Moorhead State University in Minnesota, will show "Ceramics" also at the James Memorial Center for Visual Arts, March 10-April 10.

Greg Vettel's "Motomechanicals" will be exhibited at the Lake Region Heritage Center in Devils Lake, ND, April 18-May 18; and at the Bismarck Art and Galleries Association, May 20-June 20.

— Linda Krumwiede, Assistant Director



Cast fiberglass mustangs by Luis Jimenez of New Mexico are part of "Old Paint New: The Image of the Horse."



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Tour arts online at artswire.org

For a comprehensive look at online art visit www.artswire.org.

The website, which is sponsored by the New York Foundation for the Arts, offers news, a database, job listings and conferencing capabilities.

• **Arts Wire** *Current* is a weekly digest of arts news.

• **SpiderSchool** is a resource for web education.

• **WebBase** offers a database of cultural resources on the web; visitors may take a tour or add a site.

Arts Wire is both a forum for creating and experiencing online art, and "a communications network that has at its core the strong voices of artist and community-based cultural groups."



MAGDA-Sponsored Exhibitions

Touring April-June 2000

Collecting Miracles: Lulu Yee

Sponsor: Art Museum of Missoula, Missoula
Paris Gibson Square Museum of Art, May 15-August 1

Confluence: Art and the Trout Fly

Sponsor: Pritchard Art Gallery,
University of Idaho, Moscow, ID
Copper Village Museum & Arts Center, May 1-June 15

Jay Rummel, A Montana Original

Sponsor: Art Museum of Missoula, Missoula
ASMSU Exit Gallery, April 10-May 5

Montana Impressions: Bill Stockton

Sponsor: Museum of Fine Arts
at The University of Montana, Missoula
Holter Museum of Art, March 15-May 1

Old Paint New: The Image of the Horse

Sponsor: Holter Museum of Art, Helena
Custer County Art Center, May 15-July 15

She Is Not He: Susie Mathre

Sponsor: Beall Park Art Center, Bozeman
Hockaday Museum of Art, March 17-May 12

Thinking Along These Lines:

Sue Morrissey

Sponsor: North Dakota Art Gallery Association, Minot, ND
Custer County Art Center, March 15-May 15

Unfettered Spirit: Contemporary Art from the Montana Plains

Sponsor: Paris Gibson Square Museum of Art, Great Falls
Art Museum of Missoula, April 28-June 24

Walter Piehl:

Sweethearts & Roping Fools

Sponsor: North Dakota Art Gallery Association, Minot
Paris Gibson Square Museum of Art, Feb. 15-April 15



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Virginia City forges cultural vision

Heritage and cultural commerce were Jack Waller's themes as he presented "A Vision Statement and Cooperative Agenda for the Virginia City Community" to a public audience of individuals, businesses, and interest groups on March 24 at the Sanders-Vanderbeck Center in Virginia City.

The presentation and discussion focused on opportunities and constraints of a heritage and cultural commerce, including 'flagship' festivals, a communications and marketing consortium, and executive direction. He suggested that unprecedented cooperation among Virginia City's businesses and organizations would preserve and enhance the community's living history and culture.

Jack is a year-round resident of Virginia City and executive director of the Sanders-Vanderbeck Center, whose non-profit educational mission actively promotes heritage and cultural programs and tourism.

For additional information, contact the Sanders-Vanderbeck Center at 406-843-5474, e-mail svc@3rivers.net or write Box 365, Virginia City, MT 59755.

Marketing institute celebrates cultural tourism

Cultural Tourism: the very name conjures up myriad responses, definitions, and perceptions. Cultural tourism, a chameleon buzzword among tourism, arts, humanities, and heritage circles, changes demeanor depending on the audience.

However, the diversity makes the term all the more interesting, enduring, and elegant. From sophisticated music festivals and performing arts extravaganzas, to contemporary art and traditional craft, from local history museums and elegant art galleries to storytelling around a campfire, the people of Montana celebrate our rich cultural heritage.

From February 23-26 in Missoula, folks from around the state gathered to share their successes and their frustrations in making cultural tourism work for communities, to learn the importance of strategic planning and marketing concepts, and to meet others who share the common thread of wanting to improve Montana's economy and community revitalization.

The Missoula Cultural Council, in cooperation with Travel Montana and the Montana Arts Council, held its second Cultural Tourism Institute. This year's theme was Cultural Tourism Marketing. Dr. Ed Mahoney, from Michigan State University, presented strategic planning and marketing seminars. By popular demand, he also conducted a seminar on "Revenue Diversification through Cultural

Tourism." The sessions were packed, and attendees indicated more of this type of presentation was needed.

The institute was more than a conference. Attendees participated in interactive cultural tourism activities including receptions at the Meloy Gallery at the University of Montana and at A Carousel for Missoula. Interpretive programs accompanied the food and libations, expanding the experience to include the stories of the people who made the artwork and the carousel ponies.

On Friday, a Gallery Lunch paraded the group through six of Missoula's fine galleries: Monte Dolack Gallery, Art Fusion, Catlin Galleries, Sutton West Gallery, Dana Gallery, and the Art Museum of Missoula. Each gallery portrays a different image of Montana art and each embellishes the tapestry.

Friday afternoon and Saturday, heritage became the focus. Participants toured the Traveler's Rest and Lolo Trail to Fort Fizzle, then returned for an excursion through historic Fort Missoula. Interpreters Darla Bruner from the Historic Museum at Fort Missoula and Roger Bergmeier of the Northern Rockies Heritage Foundation shared insights about the history of the geology and the people of the area.

The limelight turned to the Lewis and Clark bicentennial celebration on Saturday. Clint Blackwood of the Montana Lewis & Clark Bicentennial Commission, Geri Mae Rowley of Superhost and Doug Skiba of the Lolo Economic

Development Initiative presented updates on planning and development activities for the commemoration. Major Robinson and Henri Thompson from Northern Cheyenne Reservation, and Marvin Dawes, Sr., and Scott Russell from the Crow Reservation shared Native American perspectives on telling their own story and effective communication among peoples.

The goals of the institute were to enlighten, to enrich, and to explore opportunities for collaboration and begin working on partnering for optimum cultural tourism experiences for our visitors. We were all reminded that our 'visitors' include other Montanans. Residents of this state are its greatest advocates, and we need to educate each other about the vast cultural and heritage offerings across the state.

The Montana Arts Council leads the parade in advocating economic development through the arts. Cultural tourism links the arts communities and visitors. Working together with Travel Montana, the Montana Historical Society, Montana Committee for the Humanities, economic development groups, Fish, Wildlife and Parks, and the vast array of federal agencies, nonprofit organizations and Montana businesses, together we can build a viable and stable economy, vibrant communities, and shared regard for social and environmental values. Cultural Tourism embraces these goals, and provides a vehicle that enables disparate entities to partner for success.

For more information on upcoming opportunities to engage in the partnership process between the arts and tourism, contact Vicki Munson, cultural tourism specialist for Travel Montana, at 406-444-1571 or vicki@visitmt.com.

Residents of this state are its greatest advocates, and we need to educate each other about the vast cultural and heritage offerings across the state.

Big Sky hosts Governor's Conference on Tourism

Tourism takes centerstage at the Year 2000 Governor's Conference on Tourism and Recreation, April 11-12 at Big Sky.

Cultural tourism is on the agenda, with a panel discussion slated for 10:25 a.m. Tuesday featuring Vicki Munson of Travel Montana, Mark Martin of the Missoula Cultural Council, Lynda Bourque Moss of the Western Heritage Center, Mark Sherouse of the Montana Committee for the Humanities and representatives of the Montana Tribal Tourism Alliance.

The conference begins Monday morning at 8:30 a.m. with an opening address by Travel Montana director Matthew Cohn. Next, Phil Goodman of Generation Transitional Marketing will discuss how to effectively market to the "Boomer" generation and other age groups that are interested in travel. His presentation is followed by concurrent sessions on tourism trends, attitudes and visitors from the Institute for Tourism and Recreation Research in

Missoula (also at 1:30 p.m.); how to package your community or area; website promotion; and emerging markets in Italy and France.

Steve Markuson, director of the Minnesota Office of Tourism, looks at how his state has benefited from the unique image of Gov. Jesse "The Body" Ventura in "Life with Jesse," at 11:55 a.m.

Afternoon sessions, beginning at 1:30 p.m., address Montana's image on a national level (also scheduled for 3:30 p.m.); how to organize successful media tours; and Montana Indians' perspectives on Lewis and Clark. At 3:30, presenters will discuss rail tours throughout the state; ideas for describing Montana's role in the Lewis and Clark Expedition; and issues regarding winter use of Yellowstone Park.

Tuesday morning at 8:30 a.m., a panel will discuss the ways in which Montana's basic industries and interest groups regard tourism. Concurrent sessions at 10:25 a.m. address

Montana's ski industry; niche markets; various kinds of tourism training available in the state; and cultural tourism.

Doug Monger of Fish, Wildlife and Parks will provide a "State of the State's Parks" during the noon hour. Concurrent sessions follow, focusing on the Lewis and Clark Bicentennial (also at 3:10); Montana's scenic highways and byways; an update from the state film office; and "Images from Across the Treasure State" with Rick Graetz.

At 3:10, concurrent sessions include "Celebrating Heritage," with R.W. Sandford of Canmore, Alberta; a "living history" presentation on the Lewis and Clark Expedition; and an electronic media showcase.

Gov. Marc Racicot is keynote speaker for the evening banquet.

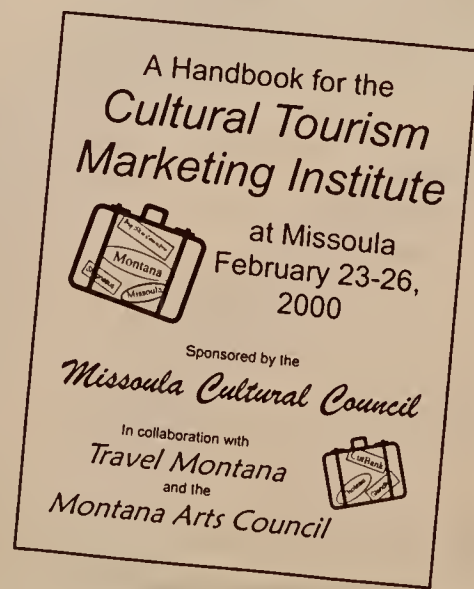
For complete details, call Travel Montana at 406-444-2654 or visit the website, travelmontana.state.mt.us/conference.

Want to learn about Cultural Tourism principles, plans and examples in Montana and outside the state?

Order the Cultural Tourism Conference Handbook, sponsored by the Missoula Cultural Council.

The Handbook, made possible through a grant from the Montana Arts Council, reflects Missoula Cultural Council's own Cultural Tourism Initiative, uniting local cultural organizations with tourism efforts to appeal to cultural tourists. The Handbook is chock full of valuable information on partnerships, marketing, and resources in this field.

The Handbook is \$25 per copy, including the shipping and handling charge. To order, call 406-721-9620 or email mcc@bigsky.net. GET YOUR COPY NOW!!



MAC grant applications are now available

Montana Arts Council grant applications are now available for three programs: Organizational Excellence, Fee Support for Touring Companies and the Arts are Central to Our Communities Program.

These grant programs are developed through the Council's statewide planning process. Funding is made possible through the State of Montana General Fund and the National Endowment for the Arts.

For applications, please contact: Montana Arts Council, 316 North Park Avenue, Suite 252, PO Box 202201, Helena, MT 59620; telephone 406-444-6430, fax 406-444-6548, or e-mail mac@state.mt.us.

ORGANIZATIONAL EXCELLENCE:

Postmark Deadline: May 1, 2000

Organizational Excellence grants are given to organizations and institutions that have strong and capable management and proven

excellence in artistic programming and/or services. MAC funds may support education-related operating expenses. For statewide arts service organizations, funds may support any operational expense.

To be eligible for consideration, organizations need to have had their 501(c)(3) status for at least five years and have a minimum of a half-time professional paid director.

The Organizational Excellence grants program will provide up to \$120,000 per year in fiscal years 2001 and 2002. Individual grants will be awarded from \$1,000 to \$8,000 per year.

FEE SUPPORT FOR TOURING COMPANIES:

Postmark Deadline: May 1, 2000

Fee Support grants are awarded to professional Montana arts touring programs that have proven artistic excellence and that serve rural Montana. These grants are intended to partially support specific bookings of touring programs

in rural and underserved communities throughout the state.

The Fee Support grants program will provide up to \$15,000 per year in fiscal years 2002 and 2003. Individual grants are available for up to \$5,000 per year.

ARTS ARE CENTRAL TO OUR COMMUNITIES:

Postmark Deadline: May 15, 2000

Arts Are Central to Our Communities grants support pilot projects that firmly anchor existing arts organizations in rural and/or underserved communities by developing creative and long-lasting partnerships between or among arts organizations, communities and businesses.

Between \$50,000 and \$100,000 is available in this program for the fiscal years 2001 and 2002. Individual grants will generally not exceed \$10,000 over the two-year period.

President Clinton requests \$150 million budget for NEA

In early February, President Clinton requested a \$150 million budget appropriation for the National Endowment for the Arts in Fiscal Year 2001. This is a significant \$52 million increase over the agency's current FY2000 budget of \$97.6 million.

The increase is primarily to fund Challenge America, a \$50 million initiative that would connect arts organizations more closely with families and communities, provide access to the arts in underserved areas, encourage the development of cultural organizations in communities not previously served by the NEA, and support and strengthen community arts organizations.

"We welcome President Clinton's strong and unflagging support for the National Endowment for the Arts," said NEA Chairman Bill Ivey. "Through our Challenge America program, the NEA takes a national leadership role in creating new ways of

connecting communities with the vitality and creativity of our country's living cultural heritage and ensuring the arts play a central role in the lives of all Americans."

In addition, the President has proposed funding for a new arts education collaboration between the National Endowment for the Arts and the Department of Education. The \$10 million Department of Education proposal would provide arts programming as a positive opportunity for youth to become engaged in the arts, which research has shown leads to higher academic achievement and fewer incidences of drug abuse and youth violence.

Another \$2.5 million is being requested to support and expand existing projects designed to improve the interpretive and creative skills of young people as consumers of media.

Although congressional debate over NEA's funding was relatively mild last year, the agency's budget remained static and a Senate

proposal to add \$5 million was defeated in the final stages of budget negotiations, leaving the arts endowment with \$98 million in 2000. That amount was then reduced slightly to \$97.6 million in accord with an across-the-board 0.38 percent reduction applied to all federal agencies.

The president also proposed increases for the National Endowment for the Humanities – from the current level of \$115.3 million to \$150 million – and for the Office of Museum Services – from \$24.3 million to \$33.3 million in 2001.

Congressional hearings on the appropriations requested by the Clinton administration were slated to begin on March 21, when NEA chair Bill Ivey was scheduled to testify before the House Interior Appropriations Subcommittee. Public witnesses will come before the subcommittee on April 6.

Arts attract visitors

The following statistics point out the economic value of promoting cultural tourism:

- Tourists who attend arts and cultural events spend more, stay longer and are more likely to stop in hotels, motels and bed and breakfasts than the average American traveler. Cultural tourists spend an average of \$615 per trip, compared to \$425 for all American travelers (source: Partners in Tourism, American Association of Museums).

- Tourists who attend arts and cultural events are more likely than average tourists to have completed college (41% vs. 32%), have managerial or professional occupations (31% vs. 24%), and earn higher household incomes (\$48,000 vs. \$37,000) (source: Travel Industry Association of America).

- In 1997 more than one-quarter of American adults (53.6 million) took at least one trip to a museum or historic place while 17% (or 33 million adults) took a trip that involved a visit to a cultural event or festival. Together, these figures indicate that one-third of American adults acted as cultural tourists in 1997 (source: Partners in Tourism).

- The Oregon Shakespeare Festival revealed that 88% of the audience for its 1996 season traveled more than 125 miles to attend a performance. On average, attendees spent \$67.16 each day, excluding tickets and travel. This represents an economic impact on the local economy of nearly \$17.5 million (source: Partners in Tourism).

– BCA News, September 1999

ACROSS THE BOARD

Video series explains board duties

"Across the Board" is a series of seven highly informative video sessions, offered by the state Department of Administration's Professional Development Center. The videos were developed especially for citizens serving on boards, commissions and councils of state and local government. The series addresses many of the problems they might encounter as they serve and can help increase awareness of critically important issues. "Across the Board" is relevant to all organizations which receive any state funding.

In addition to the videotaped presentations, detailed workbooks are available on each topic. The series covers these issues:

Constitutional Issues – Boards have an important duty to uphold and abide by the state Constitution. This presentation focuses on two specific issues: due process and equal treatment. The session defines these issues and their application.

Statutory Interpretation – This session describes the importance of statutory interpretation to board and council operations. It also describes a step-by-step process for boards faced with a statutory question. Board members will find out where and whom to turn to for assistance and answers.

Individual Liability – This presentation describes the role of the state in protecting board and council members from personal liability, i.e., getting sued. It also describes their role in keeping themselves within that protection.

Ethics and Fiduciary Duty – This presentation focuses on three areas: criminal standards of misconduct, ethical duties, and fiduciary duties. Each of these areas is set forth in Montana law, and the session focuses on how they apply to board and council members.

Administrative Rules – This presentation focuses on the required procedure for adopting rules. It describes "in practical terms" legislative delegation, the Administrative Procedure Act and board members' role in rule-making.

Contested Cases – This presentation addresses a specific area of administrative law known as contested cases. The session focuses on the process for resolving disputes about rules or the enforcement of rules. It offers a lively discussion of statutory and case law in this area.

Privacy and the Right to Know – This presentation focuses on the important constitutional and statutory provisions regarding public documents and open meetings. It also addresses the right of privacy, and how it affects the openness of board and council operations.

Videotapes can be rented for five days at \$20 per tape, or the whole series can be rented for five days at \$110. Videotapes can be purchased for \$505 for the entire series or \$85 per tape. Workbooks are also available for purchase. For details, contact the Professional Development Center, 406-444-3985.



NASAA gives tips on tax laws

The newest edition of *The NASAA Advocate*, focuses on "Advocacy by Arts Organizations: Tax Laws and Lobbying" is now available on the National Assembly of State Arts Agencies website.

The publication is available, free of charge, as a PDF file. Multiple, printed copies are also available, as are other issues of *The NASAA Advocate*.

For details, call the NASAA office at 202-347-6352 or visit the publication section of the website, www.nasaa-arts.org.



Law and the Art World

The publishing contract you should not sign

by Bill Frazier, © 1999

In this article, I am going to launch a show-and-tell discussion of what is the worst example of a publishing contract I have ever seen. **ARTISTS** especially, publishers and gallery owners please pay strict attention.

When trying to explain why something is bad, as opposed to just marginal, it is good to have an example of what is the absolute worst. This contract (see next page) is the worst. I did not make it up as a joke or for purposes of this article. It was submitted by a publisher to a long-time client of mine who is an established artist with solid sales of both originals and prints. Being a good businessman and a dutiful client, he sent it to me. I share it with you.

There is nothing about it that is acceptable from the standpoint of the artist. And actually it is quite bad from the standpoint of the publisher also, because it displays his lack of professional awareness, lack of standards, and lack of respect for the artist. The unfortunate thing about this type of contract is that many good, beginning artists seeking representation and recognition might be moved to sign it.

I hardly know where to start. At least it identifies the works of art involved, but at the same time, grants "any and all copyright interest to" the publisher. Why would an artist want to do this without a separate sale of the copyright?

Remember, there are two elements involved – the actual work of art and the copyright to it. Each is a separate property of the artist and each has its own value and is sold separately, if at all. Rarely is there a good reason to convey one's copyright to a publisher.

Note the next section on "exclusive rights." A publisher does not need either the copyright or the exclusive ownership, whatever that is, in order to publish an edition. All he needs is the license or permission of the artist and an agreement for fees or royalties for the artist.

Continuing with this section, the artist should not agree in advance, without knowing what is planned, to allow the publisher to reproduce the images in any manner or in any medium he desires. The artist should maintain some control over what is done with his work.

The reproductions should be done tastefully and professionally and with appropriate certification. The artist should know in advance what will be done with his images by way of reproduction and marketing, all of which should be specified in an agreement – who, what, where, when, and how many.

Now look at this next sentence about what the artist can do with his own images! Paraphrasing, it says that the artist is free to use his own images and designs if the use is pre-approved by the publisher. Please, don't, any of you ever sign anything like this. This is absurd. You are always free to use your own images, designs, paintings, sculptures, etc., in any of your own marketing materials, brochures, pamphlets, and advertising – unless you sign a contract like this one.

The contract says: "This agreement represents only the copyright and reproduction rights to the listed paintings." What this phrase does is tie up all of the artist's rights, including his right to use his own work as he sees fit. The heading of this provision is "Exclusive Rights," and transfers all useful rights of the artist to the exclusive use of the publisher. At least it does acknowledge that the original

paintings belong to the artist unless the publisher buys them. Of course they do!

Now look at this: "In consideration for the copyright interest, the publisher agrees to pay to the artist a copyright fee of One Dollar, which is recognized as paid in full." Do any of you productive artists believe that the copyright to your work is only worth one dollar? And in this case, the one dollar is for six paintings. There is no reason to transfer the copyright to the publisher. If the publisher, or anyone else wishes to buy the copyright, this should be the subject of a separate negotiated agreement.

The reason I say negotiated is because there is no reason to let the copyright pass automatically in an agreement such as this one. As I am sure you all know by now, the artist automatically retains the copyright to his work even though the work is sold or its use licensed. Even if the issue of copyright is not discussed, the publisher does not acquire any copyright ownership just because he is publishing the work.

Now we come to a tricky part. It appears initially that the publisher is going to pay a 20 percent royalty to the artist on the sale of the prints. At the outset, the 20 percent looks good because most royalties are much less, averaging more like six-to-eight percent of wholesale. However, in this case, one must read carefully the rest of the provision to see what the royalty is based on, and this is the deceptive part.

The royalty is based on "net cash sale," defined as the actual cash received by the publisher from the sale of the prints after the publisher has recovered all publishing expenses. With some creative bookkeeping, there will be no net cash and thus nothing for the artist. What are "all publishing expenses"? Read the next sentence. It appears that this includes all of the publisher's expenses. Under this scenario, the publisher recovers all of his expenses and gets paid whether the artist ever gets anything or not – totally one-sided and totally unacceptable.

One should question the following terms as they are open to a variety of interpretations: pre-press production; marketing; advertising; distribution; accounting administrations – especially be suspicious of this last term. A

variety of accounting manipulations could be covered with this. Just notice that there are no definitions of or limitations to any of these terms or expenditures, but as they are set out in this contract, the artist is stuck on all of them.

There are so many problems with the next section, titled "Publisher," that I do not want to miss anything. It's very important that artists be aware that there are these types of provisions and publishers skulking around out there. I emphasize that you will not find these provisions in contracts from main-stream publishers or reputable companies, but read what you sign and understand the provisions before you sign. In most cases once you sign the agreement, it is too late.

It is both professionally appropriate and essential to consult a lawyer, almost any lawyer, before signing a contract such as this. In this particular case, the "publisher" discouraged legal review and was adamant that the artist should sign because his "rights" were being protected by the publisher. Anytime you are discouraged from reading and understanding a contract, or taking the time to consult with your lawyer, beware. This is a major red flag.

Again, please note that the publisher was going to get all of his expenses paid out of the sale of the prints before the artist received



Bill Frazier is chairman of the Montana Arts Council and is in private practice in Big Timber. This article is printed through courtesy of *Art of the West*, with thanks.

anything. This is not designed as a contract between equals. The artist gets nothing until the publisher is paid back in full, and as has been pointed out, it is relatively simple to make the artist the victim of creative accounting and the recipient of nothing from the project.

Note the sentence about how the "net amount" will vary depending on the type of sale. There should be a set royalty or some fee for the artist regardless of the type of sale. If the print sells, the artist gets a royalty.

I have advocated for some time that the artist should opt for an initial signing fee of blank dollars per print and forget about royalties. However, some publishers do not like this, so a variation would be to take the signing fee as a credit against future royalties. The signing fee should be for prints signed as opposed to prints sold. Watch out for this – it's an easy item to let slip by.

To continue with this same sentence in this provision, beware of letting royalties or other fees that should go to you, go to "distributors." Make sure that there is a definition of the term, "distributor," and that you understand and approve of such use. Otherwise, you may find yourself at the bottom of something similar to a pyramid or network marketing scheme. Too many middlemen may be splitting up the proceeds before you get whatever is left over for your share.

Beware of the next term, "liquidation." Why would your prints be liquidated? Has the publisher failed to market them? Implicit in any such contract is the obligation of the publisher to use his best efforts to market (sell) the prints. If he loses interest, does a poor or ineffective job, or simply does nothing after he is reimbursed for his expenses under the terms of this contract, the artist is probably just stuck.

So be particularly suspicious if you see this term in a contract. If a publisher wants some variation of this concept in a contract, the artist should be able to buy any leftover inventory at the publisher's out-of-pocket cost and the contract should so provide.

Look at this next sentence: "... no royalties will be paid on prints that are donated, traded, used while marketing or given away to stimulate sales." Perhaps. Again, there should be definitions of what these terms mean if the artist is expected to waive his payments for these lost prints. At the very least, there should be specified limits to how many prints can be used for these purposes, and the publisher should be required to account for their uses, and why payments are not due.

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Creative Capital names grantees

Creative Capital, a national grant-making and service organization for individual artists, recently announced its first grants, totaling \$563,700.

The organization, with headquarters in New York City, awarded grants of \$3,200-\$20,000 to 75 artists from 16 states. Creative Capital has also set aside renewal funding for these artists, for a total commitment of more than \$900,000.

More than 1,800 applicants from 46 states applied for the first round of grants in the areas of media, performance, visual arts and emerging fields. Recipients included many mid-career and younger artists.

For a complete list of projects and grant recipients, visit the website at www.creative-capital.org. The organization anticipates that applications for its 2000-2001 funding cycle will be due next fall. Prospective applicants are encouraged to check the website for updates or e-mail info@creative-capital.org to receive an application by mail.

Publishing contracts (continued)



Very few prints should be donated and none without the approval of the artist. Why should the artist be bound to the publisher's charities? Should the publisher be getting charitable tax deductions from prints that should be sold to pay artist royalties? One publisher gave prints to all his employees and sent copies to his friends as Christmas gifts.

Note the term "traded." I cannot think of any reason for the publisher to trade away any prints. If he does, he should still owe the artist a royalty. Actually, some of these problems could be eliminated by simply paying the artist a signing fee as noted earlier. Then the publisher could do whatever he wants with the prints.

Also, watch out for the next terms relating to using the prints or giving them away to stimulate sales. This may be acceptable, but there should be specific limitations on the number and there should be an accounting for them. Whatever the terminology, the artist should be a willing and knowledgeable participant in these marketing decisions. There should be some reference as to whom such prints will be given and some discussion as to how the gifts will stimulate sales.

It is not unknown for a publisher to come upon difficult financial times and cut his losses by giving away prints for possible tax deductions rather than spending money advertising and marketing the same prints. As I have pointed out before, this is not usually a problem with established publishers but can be with wannabees and start-up companies.

Just because someone likes your work and wants to advance your career by publishing editions of reproductions does not make him a publisher. He may be a successful accountant, lawyer or building developer, but he may know nothing about art or the art business. Use your common sense and good judgment and try to avoid too much wishful thinking.

Consider the last sentence of this provision about an annual report. This is not acceptable because if a problem is developing, by the time an annual report appears, it is probably too late to salvage the project. All reputable publisher's contracts that I have seen provide for quarterly reports and payments. This should not be negotiable. Also, there is no reason to have to wait to be paid, and informed, for a year.

Most of what has been said thus far can be resolved by dealing with a reputable and experienced publisher. This contract is an aberration because it is so bad and clearly waves all the red flags. This contract is designed to take advantage of the artist, which is why the publisher did not want the artist to discuss it with a lawyer.

Do not be so anxious to have a publishing contract that you will sign something that will haunt you for years. Yes, a lawyer may be able to get you out of something such as this, but consider the cost in terms of stress, time and finances. Check before you sign.

Let's move on to the section titled "Artist." My impression is that the standard of practice on this first point about payment for photography and transparencies allocates this charge to the publisher. This is always negotiable, but normally a publisher would take care of this as part of the preparation for the publication.

Note the next sentence where the artist is going to "autograph" the reproductions. Normally the artist "signs" the prints or reproductions. This again displays the lack of knowledge and sophistication of this particular "publisher." The 90 days seems odd, as one would think that the publisher would want the prints signed and in circulation before this much time passes.

The next sentence is far more of a problem. The artist should not be held accountable as set out in this clause. The publisher should have insurance covering loss of or damage to the prints while in transit or in the possession of the artist doing the signing. The prints belong to the publisher at this point, not to the artist, and it is the interest of the publisher that is being protected. What if the delivery truck crashes or

burns up? Should this artist be responsible for that? Of course not. Please do not sign anything like this.

Look at this next sentence. This is outrageous. This says that if something happens to the prints while in the artist's possession, he will buy them from the publisher at wholesale cost. First, they should be insured by the publisher as noted

above. If not, the publisher is negligent by most standards.

Notwithstanding, even if they are damaged or "lost," why should the artist pay the difference between actual cost and wholesale to the publisher? Assuming an actual

(Continued on next page)

"Worst example of a publishing contract I have ever seen." – Bill Frazier

Copyright Sale Agreement

Copyright

This is to certify that I, _____, being the "artist," do hereby grant any and all copyright interest to _____, being the "publisher," for the original oil paintings entitled: "Coming Storm" (charging elephant), "Tough Guys" (Leopard cubs), "Man Eater" aka "Out of the Shadows" (Lion looking at camp), "African Siesta" (Two Lions in the brush), "A Wary Drink" (Leopard at the water), and "4th and Goal" (Labs and football).

Exclusive Rights

This copyright sale agreement will allow the publisher exclusive ownership of the copyright for the purpose of reproducing all six (6) of the images in any manner and on any medium the publisher desires. The artist is, however, free to use the images in marketing materials and brochures for promoting the artist and his work, as long as the use is pre-approved by the Publisher. The original artworks are to remain the property of the artist unless publisher purchases said painting. This agreement represents only for the copyright and reproduction rights to the listed paintings.

Publisher

In consideration for the copyright interest, the publisher agrees to pay to the artist a copyright fee of One Dollar and no/100 (\$1.00), which is recognized as paid in full. In addition to this fee, the publisher agrees to pay to artist a royalty from print sales of twenty percent (20%) of the net cash sale. Net cash sale is defined as the actual cash received by the publisher from the sale of prints, after the publisher has recovered all publishing expenses. Publishing expenses is defined as the expenses involved for all pre-press production, printing, marketing, advertising, distribution and accounting administrations for the project. After all of these expenses have been recovered by the publisher from the sales of prints, then the publisher and artist will begin splitting the net cash sale amount according to this agreement. The net amount will vary depending on the method of the sale (ie. retail, wholesale, distributor and liquidation), and no royalties will be paid on prints that are donated, traded, used while marketing or given away to stimulate sales. An annual report listing all sales will be provided, in arrears, by April 15th of each year.

Artist

The artist agrees to pay for the photography and the cost of ready-to-use transparencies for all six (6) paintings being reproduced. Artist also agrees to autograph all reproductions of the images within ninety (90) days from the date they are delivered from the printers. Artist agrees to be held accountable for all delivered prints until they have been signed and turned over to the publisher. In the event some of the prints are lost or stolen while in the possession of the artist, artist agrees to pay the publisher the wholesale price of all lost or stolen prints. In the event some of the prints are damaged, artist agrees to turn them over with damages noted. Artist agrees to remark in full color (paint an original image that compliments the reproduction) all 'Proofs' or "Coming Storm" for a fee of fifty dollars and no/100 (\$50), and deliver all remarked prints to publisher within 120 days from the date they are delivered from the printers. Artist also agrees to participate, at no cost to the publisher, in at least ten (10) personal appearances to promote the prints. If said appearances are over 120 miles away from _____, publisher will pay all travel (gas or airfare), food and lodging expenses for said appearance trip.

Print Bonus

The publisher agrees to give the artist ten (10) regular edition prints of each print released (excluding "Coming Storm," artist will receive four (4) regular edition prints) eighteen months (18) after the release date of the prints. In addition, publisher agrees to give the artist (5) 'proofs' of each print released after all prints have been signed, understanding that publisher will not be responsible for paying for remark fees on these proofs. If the artist wishes to sell prints to generate project revenues, publisher agrees to pay a sales commission of twenty-five percent (25%) of the total sale price, understanding that artist will be required to uphold the retail and wholesale suggested prices, and collect applicable sales taxes when invoicing said sales.

The terms of this agreement have been mutually agreed to by both the artist and the publisher on this the _____ day of _____, 2000.

Artist: _____

Publisher: _____

Website offers insurance resources

Artists' Health Insurance Resource Center is the first comprehensive information resource focusing on the health-care needs of the arts community.

The website provides a state-by-state overview of such topics as individual and group insurance plans; what to look for in selecting a plan; eligibility, cost and scope of coverage; public benefit plans for which artists may be eligible or arts associations they can join to qualify for group coverage; and links to other arts, insurance and information resources.

Surveys have shown that at least 30 percent of artists are without any kind of health coverage, which is about twice the national average. This site will make it easier for arts professionals and organizations to make knowledgeable choices about healthcare coverage and to find the resources to meet their medical needs. To learn more, visit www.actorsfund.org/actors/ahirc/.



LAW & THE ART WORLD

Publishing Contracts (continued)

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Hunting for a job? ArtJob goes online

Finding a good job in the arts online is now a reality for many job seekers with the recent introduction of ArtJob Online, located at www.artjob.org. Launched by WESTAF, the Western States Arts Federation, ArtJob Online is the first employment website dedicated to connecting individuals with jobs and opportunities in the arts. The service does cost, with rates posted on the website.

WESTAF is discontinuing its print publication, *ArtJob*, which has been the arts employment publication of record for over 20 years.

ArtJob Online features a national database of job listings in all arts disciplines in the nonprofit, commercial, academic, and public sectors. The website also features information about fellowships, grants, residencies, and other artist and art-related opportunities.

The site is constantly updated with real-time job postings, and makes information about opportunities available as soon as they are announced.

cost, per print, in the neighborhood of ten to fifteen dollars (and this is probably high) and a wholesale of around seventy-five dollars, look at the windfall profit to the publisher without ever lifting a finger to promote and sell the prints.

This provision is not only tricky, but also clearly deceptive. And this obligation is imposed even if the prints are stolen! Note, also, that there is no provision for the artist's possible share of proceeds or royalties. This whole contract leaves the artist out in the cold.

Here we come to the interesting section about *remarques*, and not "remarks." The publisher is obligating the artist to do *remarques* on the artist's proofs, however many there are, for a total of \$50. According to this agreement, if there are 25 artist proofs, the artist will *remarque* all 25 for only \$50, and it does not say \$50 each. These are not drawings; these are full-color paintings being required. This also says that the artist must deliver the prints to the publisher, by inference at the artist's expense. It just gets worse and worse!

Now, let's examine the part about the artist participating in 10 personal appearances, at no cost to the publisher, to promote the sale of the prints. What is the artist getting for his participation? Refer to the section about "Publisher," wherein we found that the artist would probably get nothing.

Consider how time-consuming and expensive for the typical artist, or anyone, 10 personal appearances, up to 120 miles away without compensation, would be. This is absurd. If some of my comments about this agreement sound sarcastic, please excuse me, but this contract is just ludicrous and my experience tells me some people would sign it.

Note that throughout our analysis of this agreement, from the very beginning, the artist has received nothing for the use of his painting except \$1 for the copyright which the artist has given up and \$50 for *remarques* all of the artist proofs, for a grand total of \$51 for days and days of work. True, the publisher pays for the printing of the prints, but also gets all of the money generated from sales and some creative accounting. Remember, also, that the artist has given up any say in the use of the paintings involved in this agreement without further permission by the publisher. Any use of his own work must be pre-approved by the publisher (note the "Exclusive Rights" paragraph of the agreement).

I point out again that this is not the type of contract that you would receive from a reputable publisher, whose goal is to develop a long-term marketing relationship successful for both parties.

Next we come to the part labeled "Print Bonus," although I do not see what the bonus is. The publisher will give to the artist 10 copies of the print 18 months after the release date.

How generous! By then, the edition either will be sold out or forgotten and the artist will not have the benefit of the original marketing and publicity program, if any. I do not see why the artist should possibly have to wait 18 months to receive what is less than a standard share of prints to begin with. This same reasoning applies to the artist's share of proofs (5). This explains itself.

Consider the last part of this section where allowance is made for the artist to sell some of the prints himself. He will be paid 25% of the total sale price, which sounds reasonable until we refer to the section on "Publisher" to try to determine how this price is defined. Notice, too, that the terminology is inconsistent. We have "net cash sale" and "total sale price." Whose lawyer is going to figure this out?! Then, at the end, think about how one might uphold a "suggested" price.

While really bad to the extreme, this type of

contract is not so unusual as to be ignored. Such a contract is more often presented to an emerging artist who is anxious to have work published and who may not be considering the import of what is being overlooked. While this is blatant, also watch for the more subtle contract language. Become familiar with what is standard and accepted in your business.

Finally, here's a recap of the major topics we've discussed:

COPYRIGHT. There is no reason for the publisher to own the copyright to the image being reproduced. There is no reason to transfer the copyright to a publisher simply to produce an edition of prints. Similarly, there is no reason for the artist to give the publisher "exclusive rights" to all of his work. This can be the subject of an overall publishing agreement, but should not be automatic. The artist should maintain some control over the project and should not grant blanket permission to the publisher to reproduce the image in any manner he wishes. This is always subject to negotiation with the artist.

This agreement attempted to restrict the artist's use of his own images. The artist should be free always to use his own images for advertising or other marketing purposes. The artist should not compete with his publisher, but he need not give up all control over his work. Remember, the artist automatically retains the copyright to his work. The artist should always know what is being done with his images by way of reproduction and marketing. The artist is ultimately responsible.

ROYALTIES. In any publishing or licensing agreement, it is very important to define what a royalty is and what sales figures it is actually based on. Royalties vary widely, often being six-to-eight percent of wholesale or less. In this agreement, we see twenty percent, which looks good, but we must determine its basis. This is deceptive. It is based on "net cash sale," defined as the actual cash

received by the publisher after the publisher has first recovered all of his publishing expenses. With some creative bookkeeping, there will be nothing to share with the artist. All expenses should be defined ahead of time. What do things like "pre-press production, ... marketing, advertising, distribution, and accounting administrations" actually mean? Think about it. There is much for interpretation, creative and otherwise, to consider here. Think about all of the motel rooms, restaurant feasts and vacations that could be included in these terms.

This is an example of why many argue for a per-print signing fee rather than a royalty. And, this is very important from the standpoint of the artist — the signing fee should be for prints signed and not for prints sold. This is much easier to calculate.

ACCOUNTING. Much of this discussion related to royalty calculation as well. The agreement provided that an accounting must be done once a year, by April 15, of each year. Accountings should be at least quarterly and well before tax time. All prints should be included in any accounting. For example, how many were actually printed, whether signed and numbered or not? Where are they? How have they been distributed and paid for? Have any been given

away, traded, donated or destroyed, and why? This does not apply as strictly in the case of signing fees, but these are things an artist should be interested in. Look for the definitions.

OBLIGATIONS OF ARTIST. There are several problems with this segment. The artist normally does not pay for all photography for the reproductions. This is negotiable, but would typically be a publisher expense. Also, it is normally the publisher's responsibility to get the prints to and from the artist for signing, and the artist is not normally responsible if the prints are destroyed, lost or stolen. Require insurance from the publisher. Even if this is not done, the most the artist would be obligated for is the out-of-pocket cost of the publisher and not the wholesale price. This appears to be another attempt to limit any benefit to the artist for the project.

Also, note in this section the personal appearance obligation. Even if the personal appearance is reimbursed, this is an "expense" to the publisher which will be deducted from any payment to the artist. Either way, such appearances can be deceptively expensive in terms of time and unreimbursed costs. This sounds good, but analyze this type of provision.

ARTIST COMPENSATION. Up to this point in the contract, all that the artist is intended to have received is the one-dollar payment for the transfer on his copyright, and maybe some royalties if "accounting administrations" have not consumed all print income.

Now we see that the artist is to receive some prints 18 months after they go on the market. One might argue that after 18 months, the prints either will be sold out or forgotten, and the artist will have lost the benefit of the marketing campaign, if any. There is absolutely no reason to agree to this type of provision and then only receive what is less than a standard share of the prints.

This publishing contract is not typical of what an artist should expect from one of the major print publishers. It is not, however, so unusual as to be ignored by an artist anxious to have his work published.

The lesson to be learned from this contract series is that one must read, analyze and understand what one signs. Contracts are always negotiable. I understand that many artists are seeking representation, recognition and publication and may be tempted to enter into an agreement such as this. Please resist and take the time to seek legal representation and review of the contract. It will save you far more than any legal fee for the review.

Be especially wary of legal and accounting terms unfamiliar to you. Make sure that the definitions are spelled out clearly. Satisfy yourself that the contract is fair to both parties, as all contracts should be, and that there are provisions in the contract to allow for its modification, if necessary.

Always try to deal with reputable publishers. Consult other artists and ask advice. While there are nearly always legal remedies, consider the cost in terms of stress, time and finances.

IN CLOSING, READ AND UNDERSTAND BEFORE SIGNING.

If readers would like their specific questions answered in this column, please write to Bill Frazier, PO Box 599, Big Timer, MT 59011. Please focus inquiries on legal issues; Arts Council policies or political issues will not be addressed.

The lesson to be learned from this contract series is that one must read, analyze and understand what one signs. Contracts are always negotiable.

The signing fee should be for prints signed and not for prints sold.

MONTANA HERITAGE PROJECT

Worldmaking: Teachers as storytellers

If we cannot tell a story about what happened to us, nothing has happened to us.

— James P. Carse

by Michael Umphrey

Not long ago, I was talking with a class of high school students when the loudspeaker on the wall interrupted with an announcement. All of us in the room waited, silenced. It reminded me that one goal of the Montana Heritage Project is to engage young people in important conversations about Montana's past, present and future, and that to do that listening is as important as speaking.

We don't want to act upon young folks so much as we want them to join us in caring for what we have cared for. And so our speech with them needs to include a kind of listening to them. One can't have a conversation with a loudspeaker.

One of the humble truths about teaching is that the single voice, amplified, drives the rest of us to silence and, ironically, if the loudspeaker continues for long we stop listening. It loses its voice, becoming mere noise.

We've all been in classes where the teacher won every debate — an easy thing to do since power is the ability to determine who is victor — leading students to simply quit paying attention. The teacher went on talking like a loudspeaker in an airport but we were far away, thinking about other things.

Some years ago I did a study of the literature of teaching. Not what's called the professional literature produced by researchers using models drawn from the social sciences, but stories of actual teaching told by teachers. The dominant theme running through these stories was of the struggle to retain the vitality of living creatures within a machine that was indifferent to the creative impulse that is our natural birthright as persons — the desire to look at things anew that energized, for example, Copernicus.

The tendency to turn school into a machine is only sometimes the result of sinister forces. More often it's a natural though dangerous consequence of knowledge. To know something is to bring the search to an end. Once we think we know what things mean, we define a curriculum and write tests to ensure that others know it too. We amplify our voice, trying to silence the din of competing worlds.

When schooling is a total institution that surrounds our lives, as it is for young people, we need to keep things a bit more

open. People who are silenced most of the time begin to have trouble learning, so in an odd way knowledge risks transforming itself into an enemy of learning.

This is the paradox of schooling. We need to pass on knowledge but to do so we can't stifle learning. Narrative provides the key to working within the paradox.

Schools usually pay far more attention to explanations than to narratives. Explanations are based on cause and effect relationships that eliminate surprise and freedom. Once something can be explained it can also be predicted. Once we can explain the earth circling the sun, we know when the earth has to circle the sun.

But knowing that the earth circles the sun is



At the 1999 Montana Heritage Project Teacher Institute, sophomore Todd Kitto from Townsend puts his own life in the context of his researches into family and community history. With him on the podium are Nancy Keenan; Richard W. Riley, U. S. Secretary of Education; and project sponsors Art Ortenberg and Liz Claiborne. The Project makes learning personal by drawing on the linkages between personal stories and the larger stories of state and world history.

(Christa Umphrey photo)

different than knowing the story of why we know that. Like explanations, narratives link events and facts into patterns of meaning, but unlike explanations, narratives are open-ended. In narrative, nothing has to happen. Galileo, Copernicus, and Newton were always free to do other than they did, as were the people they acted with and against. Narratives cannot say what had to happen but only what did happen.

When we try to be sure all our explanations, of which there should be a great many in school, are presented within the larger historical narratives of which they are a part, we find that we cannot stop thinking about the many worlds people have made, and about how worlds are made, and about what sorts of worlds we want to make. We preserve creativity by learning history.

The history of education in the past century is a story of literature, philosophy and religion being replaced by social science as its root discipline, the source of its knowledge. Most education officials today trust information that comes from

consequences and that there is no escape from freedom. Freedom and learning can't be separated. When the storyteller becomes too sure he knows the whole story, both the beginning and the end, he becomes an ideologue.

We cannot say where any story begins or ends, or even if it begins and ends.

Each year new people's horizons are altered by stories of the Lewis and Clark Expedition, which means the world is altered by that quest, which means the Lewis and Clark Expedition is not over and never will be. We can't disagree with a story or disobey it; we can only think about it. Narrative returns us from knowledge to thought.

Schooling that places explanation above narrative rather than within it usually becomes an attempt to silence students. Compared to those who came before, students can know nothing of consequence. The teacher becomes something of a loudspeaker.

Writing teacher Ken Macrorie coined the term "schoolishness" to refer to the anti-educational games that we school folk often find ourselves playing.

Schools need to define limits and establish boundaries to survive, but the hunger for education is expressed in constant movement toward a horizon that can never be reached because it is not a place but simply the edge of how far we can see. And so education is forever threatening to break out, disrupting the schools.

Those who understand they are involved in a story are best prepared to take the next step. What they want is not the amplification of one voice, but the resonance of many voices freely joining in harmony.

If the past is any guide, no one knows what's going to happen next, in part because no one is sure what you are going to do next. You are free.

I hope you'll join us.

Michael Umphrey is director of the Montana Heritage Project (Box 672, St. Ignatius, MT 59865; 406-745-2600 or e-mail edheritage.org). Many of the ideas in this essay are adapted from James P. Carse's book, *Finite and Infinite Games*.

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Heritage Project presents teacher institute

The Montana Heritage Project Teacher Institute will be held in Missoula June 26-28.

It will feature Librarian of Congress James Billington, Paul Schullery (author of *Searching for Yellowstone*), Jacqueline Peterson (director of the "Sacred Encounter" exhibit) environmental historian Dan Flores (author of *Canyonlands*) and many others.

For information, call 406-745-2600 or e-mail katherine@edheritage.org.

The end of an explanation is an ending, but the end of a story is a beginning. We cannot know; we can only learn.

industrial psychology more than they trust that which comes from the arts and humanities.

In their desire to be able to predict what will work among people with the same confidence that physicists predict what will happen among molecules, they tend to convert the discovered patterns of human behavior to which persons have conformed in the past into laws of behavior to which persons must conform in the future. They begin enforcing the past rather than learning or teaching it.

The end of an explanation is an ending, but the end of a story is a beginning. We cannot know; we can only learn. The storyteller's power comes from leading listeners to see their own lives as narratives, which means seeing that choices have



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Website offers arts marketing advice

Arts Marketing Online (www.artsmarketing.org), is dedicated to the needs of nonprofit arts marketing professionals. This site is part of the National Arts Marketing Project, a three-year effort to assist arts organizations in better understanding the marketplace and providing some tools to strengthen their marketing efforts.

The site includes four resource areas: essays, books, a forum and links. Under each area are specific topics – market research, strategies, communications, demographics and other issues – and a range of articles, information and links where arts organizations can get answers to their questions.

Overall, the site is a potential resource for Montana's presenters, museums, theaters and galleries that are conducting outreach and organizational development programs.

For more information, contact Jodi White at 212-727-7146, ext 30.

Arts Pros offer free advice

Free Advice with Arts Pros!

The Montana Arts Council's Arts Pros Consultant Program allows artists and arts administrators throughout Montana to seek free advice for technical, administrative, promotional, and other professional queries.

Who are Arts Pros?

Arts Pros are professional artists, fund raisers, non-profit organizers, and other professionals from around Montana. They have successfully undergone an application review process and were selected by the Montana Arts Council to be the official technical assistance providers for the agency. The Arts Pros are paid by the Arts Council for their service to you.

The Arts Council welcomes additional applications to our impressive Arts Pro roster. To be considered, please call 444-6430, fax 444-6548, or email mac@state.mt.gov to ask for an application.

How to use an Arts Pro Consultant

The following roster should help to get you started. First, look for the area of expertise best suited to your specific need. For example, if

you are thinking of creating a small, non-profit arts organization, look for non-profit development, or a similar category. Then, reading the brief descriptions of each Arts Pro consultant in that category, select the one you feel is most likely to be able to help you.

Contact the Arts Pro directly. Make sure to identify yourself as an Arts Pro client, so that the consultant will know s/he can bill the Arts Council for his/her service to you. If the first Arts Pro you contact will meet your needs, great! If not, go back to the roster and try again. If you are having serious difficulty locating the appropriate consultant, call the Arts Council for advice.

After your consultation, the Arts Council will send you, the client, an evaluation form we would like you to complete.

When is it appropriate to use an Arts Pro?

If you need help with a specialized artistic or business question or dilemma, call an Arts Pro for assistance! It's that easy.

However, if your particular need is substantial, please contact the Arts Council for a Professional Development Grant application.

Please identify your call as an Arts Pro call at the beginning of the consultancy

Arts Pros Roster

Literature

Getting Published

Beverley Badhorse, Zurich
Hap Gilliland, Billings
Rick Newby, Helena
Mona Vanek, Noxon

Research Skills

Mona Vanek, Noxon

Book and Theatre/Script Publishing Contracts/Agent Advice

Rick Newby, Helena
Valerie Harms

Editing

Beverley Badhorse, Zurich
Hap Gilliland, Billings
Rick Newby, Helena
Mona Vanek, Noxon

Book Artist

Connie Landis, Billings

Writing and Publishing Children's Books

Hap Gilliland, Billings

Story Telling for Children and Adults

Joan Diamond, Bozeman

Accounting

Artists and/or Arts Organizations
Debbie Frazier, Big Timber

Arts Law

Copyright, Licensing and Trademark

Bill Frazier, Big Timber
Dorothea Boniello, Billings

Contracts

Bill Frazier, Big Timber

Visual Arts

Drawing

Mirle Freel, Jr., Great Falls

Painting

Lou Archambault, Helena
Mirle Freel, Jr., Great Falls
Jo Going, Whitefish
Mana Lesman, Billings
Sheila Miles, Missoula
Phoebe Toland, Helena
Willem Volkersz, Bozeman
Benita Wheeler, Great Falls

Papermaking

Connie Landis, Billings

Paper Conservation

Phoebe Toland, Helena

Printmaking

Madonna (Hap) Reubens, Livingston

Technique and Career Development

Ken Bova, Bozeman
Gordon McConnell, Billings

Photography

How to Photograph Artwork, Product Advertising, Showcase Photography

Chris Autio, Missoula
John Barsness, Bozeman

Technique and Career Development

Chris Autio, Missoula
Dudley Dana, Missoula
Mirle Freel, Jr., Great Falls

Digital Imaging

Jim Burton, Helena

3-D Visual Arts

Jewelry and Metal-Smithing

Ken Bova, Bozeman

Ceramics: Technique, Career Development, Materials, Equipment

Josh DeWeese, Helena

Carolyn Fortney, Billings

Robert Harrison, Helena
Cheri Long, Marysville

George McCauley, Helena
Richard Notkin, Helena

Ceramics: Studio Design and Construction

George McCauley, Helena

Bronze and Aluminum Technique and Career Development

Brian Cast, Billings

Constructed Steel and Stone

Jabe Jackson, Missoula

Large Outdoor and Architectural Ceramics

Installations

Robert Harrison, Helena

Sketchbook, Journal and Portfolio Making

Cheri Long, Marysville

Folk and Traditional Art

Folk Art and Outside Art Collection, Exhibition, Publication Advice

Peter Held, Helena
Willem Volkersz, Bozeman

Weaving Techniques and Career Development

Joanne Hall, Clancy

Native American Art, History and Issues

Darrell Norman, Browning
Susan Stewart, Livingston

Miscellaneous Visual Arts

Exhibition Management and Collections

Peter Held, Helena
Sheila Miles, Missoula

International Travel Funding for Artist Residencies

Josh DeWeese, Helena
George McCauley, Helena
Richard Notkin, Helena

Writing Artist Statements—Tips

Vranna Sue Hinck, Bozeman
Cheri Long, Marysville
Sheila Miles, Missoula
Richard Notkin, Helena
Phoebe Toland, Helena

Museum and Gallery Artistic, Curatorial and Business Issues

Dudley Dana, Missoula
Peter Held, Helena
Gordon McConnell, Billings

Artist Resume Preparation

Vranna Sue Hinck, Bozeman
Cheri Long, Marysville

Catalog Writing for Visual Artists

Rick Newby, Helena

Public Art Application Tips and Processes

Robert Harrison, Helena

Art and Craft Show Advice

Benita Wheeler, Great Falls

Media

Making Video Programming/Collecting Oral Histories

Clara Pincus, Bozeman
Mona Vanek, Noxon

Preparation for Media Interviews

Nancy Herr, Whitefish

Film Programming and Media Issues

Les Benedict, Helena

Computer/Multimedia Assistance

Computer Consulting

Jim Burton, Helena

Web Site

Internet/Website Advice

Jim Burton, Helena

Joseph Franklin, Helena

Music Online

Dance

Touring

Jenifer Blumberg, Missoula
Karen Kaufmann, Missoula

Dance: Technique and Career Development

Karen Kaufmann, Missoula
Mana Lesman, Billings

Performing Arts

Live Performance Production

Jenifer Blumberg, Missoula
Craig Menteer, Missoula
Don Phillips, Helena

Arts Pros Directory

NAME	PHONE	E-MAIL
Adoff, Stephen	(406) 728-8349	
Archambault, Lou	(406) 457-8240	injwif@aol
Autio, Chris	(406) 728-5097	
Badhorse, Beverley	(406) 357-4234	
Barker, Lucia	(406) 363-2864	lbarker.nih.gov
Barsness, John	(406) 585-9551	johnbarsness@juno.com
Benedict, Les	(406) 442-6568	
Blumberg, Jenifer	(406) 728-7932	jblumberg@aol.com
Boniello, Dorothea	(406) 256-1456	
Bova, Ken	(406) 587-5062	kbova@montana.edu
Burton, Jim	(406) 449-2396	jim@burtcom.com
Cameron, Velma	(406) 721-3517	
Cast, Brian	(406) 256-2191	vulcan@imt.net
Dana, Dudley	(406) 721-3154	
Daumiller, Marilyn	(406) 443-8313	
DeWeese, Josh	(406) 443-3502	archiebray@archiebray.org
Diamond, Joan	(406) 586-0871	
Elliot, Ian	(406) 252-8836	ielliot@mcn.net
Ellwein, Arch	(406) 482-5109	arch@lyrea.com
Forbes, Donna	(406) 259-7715	
Fortney, Carolyn	(406) 252-6360	
Franklin, Joseph	(406) 443-3615	metajf@earthlink.net
Frazier, Bill	(406) 932-5453	
Frazier, Debbie	(406) 932-5065	
Freel, Jr., Mirle	(406) 965-3731	
Gilliland, Hap	(406) 652-7598	
Going, Jo	(406) 756-1295	
Haines, Joy	(406) 449-7848	haines@mcn.net
Hall, Joanne	(406) 442-0354	jah@initco.net
Hare, Sandra	(406) 443-7169	westaff@jobsmontana.com
Harms, Valerie	(406) 587-3356	vaterie@valerieharms.com
Harrison, Robert	(406) 442-2019	75104.2373@compuserve.com
Held, Peter	(406) 442-6400	
Hendricks, Joan		jhendricks@billingsclinic.org
Herr, Nancy	(406) 862-8961	nherr@aol.com

NAME	PHONE	E-MAIL
Hinck, Vranne Sue	(406) 586-3238	vrannasue@imt.net
Jackson, Jabe	(406) 721-7971	jabesart@montana.com
Johnson, Greg	(406) 243-5288	mrt@selway.unt.edu
Johnson, Michael	(406) 721-7060	mtscenic@montana.com
Kaufmann, Karen	(406) 243-2875	kak@marsweb.com
Landis, Connie	(406) 657-2981	art_landis@vixen.emcmt.edu
Lesman, Mana	(406) 252-5780	MTDON@MCN.NET
Long, Cheri	(406) 443-1427	cheripots@aol.com
Mavrolas, Pam	(406) 442-5416	pmavrolas@desktop.org
McCauley, George	(406) 449-3087	
McConnell, Gordon	(406) 252-5765	
McLaughlin, Beck	(406) 443-3050	
Menteer, Craig	(406) 549-5546	millin@marsweb.com
Miles, Sheila	(406) 721-9598	psmiles@bigsky.net
Newby, Rick	(406) 449-0668	rnewby@desktop.org
Norman, Darrell	(406) 338-2787	
Notkin, Richard	(406) 442-4382	
Nys, Jim	(406) 443-7169	pplustmt@personnel-plus.com
Phillips, Don	(406) 449-7503	
Piccolo, Linda	(406) 442-7766	
Pincus, Clara	(406) 582-8206	zpincus@imt.net
Pratt, Bill	(406) 443-8313	mtcf@mt.net
Rausch, John	(406) 449-0976	
Reubens, Madonna (Hap)	(406) 222-3626	edwriteart@ycsl.net
Savery, Matthew	(406) 585-2715	
Skari, Trudy	(406) 292-3660	
Smith, Jason	(406) 587-9553	
Stewart, Susan	(406) 222-2859	mica@micaart.com
Tafoya, Estelle	(406) 446-3939	tafoya@wtp.net
Talbott, Linda	(406) 243-4215	cvmac@tmn.com
Toland, Phoebe	(406) 442-4382	
Vanek, Mona	(406) 847-2368	nox2368@montana.com
Volkersz, Willem	(406) 994-2164	zar7003@montana.edu
Wheeler, Benita	(406) 452-6260	

Arts Pros Roster

Please identify your call as an Arts Pro call at the beginning of the consultancy

Presenting

Ian Elliot, Billings
Joseph Franklin, Helena

Live Performance Production

Don Phillips, Helena

Booking Performances in Your Community

John Barsness, Bozeman
Karen Kaufmann, Missoula

Music

Piano: Artistic and Career Development

Stephen Adoff, Missoula

Harp, Celtic

Velma Cameron, Missoula

Conducting and Music Direction Career Development

Matthew Savery, Bozeman

Theatre

Professional Theatre Production, Stage Management and Direction

Jenifer Blumberg, Missoula
Ian Elliot, Billings

Acting: Technique and Career Advice

Greg Johnson, Missoula
Craig Mentzer, Missoula

Community and Dinner Theatre Production

Arch Ellwein, Sidney
Craig Mentzer, Missoula

Lighting and Sound Design

John Rausch, Helena

Technical Direction Advice

Michael Johnson, Missoula

Healing Arts

Rehabilitation Counselor

Ian Elliot, Billings

Music and Color as Healing Agents

Velma Camron, Missoula

Arts and Disability Inclusion, Outreach, Partnerships/ADA Compliance

Joy Haines, Helena

Artist Training in Disability Awareness and Adaptive Teaching Techniques

Joy Haines, Helena
Mirle Freel, Jr., Great Falls

Fund Raising

Artist Grant and Fellowship Application Advice

Ken Bova, Bozeman

Richard Notkin, Helena

Willem Volkensz, Bozeman

Conducting Capital Campaigns

Donna Forbes, Billings
Estelle Tafoya, Red Lodge

Raising Money for School Festivals/Tours

Linda Piccolo, Boulder

Endowment Development and Planned Giving

Bill Pratt, Helena
Linda Talbott, Missoula

Grant Writing

Beverley Badhorse, Zurich
John Barsness, Bozeman

Marilyn Daumiller, Helena

Joan Hendricks, Billings

Bill Pratt, Helena

Trudy Skari, Chester

Jason Smith, Bozeman

Estelle Tafoya, Red Lodge

Linda Talbott, Missoula

Arts Administration

Non-Profit Arts Organization: Management

John Barsness, Bozeman

Jenifer Blumberg, Missoula

Sandra Hare, Helena

Peter Held, Helena

Estelle Tafoya, Red Lodge

Non-Profit Arts Organization: Creation

John Barsness, Bozeman

Jenifer Blumberg, Missoula

Dorothea Boniello, Billings

Sandra Hare, Helena

Mana Lesman, Billings

Board Development

Lucia Barker, Hamilton

Jenifer Blumberg, Missoula

Donna Forbes, Billings

Sandra Hare, Helena

Joan Hendricks, Billings

Pam Mavrolas, Helena

Estelle Tafoya, Red Lodge

Linda Talbott, Missoula

Personnel Hiring, Evaluation and Management Issues

Jim Nys, Helena

Estelle Tafoya, Red Lodge

Strategic and Long-Range Planning/Facilitation

Pam Mavrolas, Helena

Sheila Miles, Missoula

Estelle Tafoya, Red Lodge

Linda Talbott, Missoula

Program and Organizational Evaluation/Problem Solving

Lucia Barker, Hamilton
Joan Hendricks, Billings

Pam Mavrolas, Helena

Public Relations and Marketing

Vranne Sue Hinck, Bozeman

Sheila Miles, Missoula

Jason Smith, Bozeman

Estelle Tafoya, Red Lodge

Community Cultural Plan Development

Jenifer Blumberg, Missoula

Pam Mavrolas, Helena

Conflict Resolution and Facilitation

Dorothea Boniello, Billings

Vranne Sue Hinck, Bozeman

Community Outreach-Getting Started

Linda Talbott, Missoula

Arts Education

Multi-Cultural Arts Education

Cheri Long, Marysville

Developing Partnerships with Schools, Arts Organizations, and Artists

Beck McLaughlin, Helena

Teacher Training: Artists as Educators

Hap Gilliland, Billings

Cheri Long, Marysville

Beck McLaughlin, Helena

Arts Curriculum Development

Lucia Barker, Hamilton

Mirle Freel, Jr., Great Falls

Cheri Long, Marysville

Beck McLaughlin, Helena

Integrating Dance Into the Curriculum

Karen Kaufmann, Missoula

Program Creation for Young People

Cheri Long, Marysville

Theory and Practice

Connie Landis, Billings

Mana Lesman, Billings

Residencies: Dance Focus

Karen Kaufmann, Missoula

Residencies: Music Focus

Stephen Adoff, Missoula

Residencies: Literature/Writing Focus

Hap Gilliland, Billings

Residencies: Ceramics Focus

Josh DeWeese, Helena

Website helps artists with in-school performances

A new website, www.schoolgigs.com, is now online to help artists interested in learning more about arts-in-education performances.

Pages within the site offer information on developing programs for schools, preparing promotional materials, understanding presentation techniques and working with commissions and private presenting organizations such as Young Audiences. Other pages offer ideas for program themes and descriptions of existing programs for each of the major disciplines.

Artists who do not have access to the internet may obtain copies of the web pages by sending a SASE (\$1.78 postage) to Silcox Productions, PO Box 1407, Orient, WA 99160. Call 888-417-2001 for more information.



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Guide helps find grants on the Web

In the market for grant money? A valuable resource is the *Guide to Grantseeking on the Web*, published in 1998 by The Foundation Center.

The 392-page book opens with a short overview of the history of the web, then launches into a thorough rundown of private and public grant resources. Funders are divided into types – independent foundations, grant-making public charities, and corporate giving – with a concise abstract and web address usually provided for each listing.

The book also includes online addresses to government resources, reference materials and statistical information.

The Foundation Center is a national nonprofit clearinghouse for information on foundations and corporate giving. To order the book (for \$19.95), visit the center's website at www.fdncenter.org/marketplace.

Visual Arts, Crafts & Photography: Call for Entries - State and Regional

The 22nd Annual Bigfork Festival of the Arts, held August 5-6 in Bigfork, MT, is looking for artists and crafters, musicians and family entertainers, and food and beverage vendors. For an application, write to Festival of the Arts, PO Box 1892, Bigfork MT 59911; 406-881-4636.

Watermedia 2000. The 18th annual national juried watermedia exhibit will be held at the Bigfork Art and Cultural Center in Bigfork, MT Oct. 2-28, 2000. For a prospectus, contact Tina Schwartzman, 5300 Elk Ridge Rd., Missoula, MT 59802; 406-542-7791. DEADLINE: May 1, 2000.

The Ennis Art Association is now accepting applications for its Fifth Annual Madison Valley Arts Fest 2000. Juried Arts and Crafts Show will be held on August 19, 2000 at the Wild Rose Park in Ennis, MT. Only hand-crafted work by the selling artist is eligible. No kits, mass-produced or commercial work allowed. Categories are: paintings and drawings, ceramics, glass and sculpture, fiber arts, leather and wood, photography, jewelry, and miscellaneous. In addition, there will be live entertainment, children's activities, food and a raffle by area artists. For information or an application, contact Janet Zimmerman, Madison Valley Arts Fest Chair, Box 253, Pony, MT 59747; 406-685-3481.

The Holter Museum of Art will present its 29th National Juried Art Exhibition, ANA 29, August 28-Oct. 29, 2000. \$1,000 in cash awards are available. ANA 29 is open to all artists 18 years of age or older, residing in the United States. Works to be exhibited will be selected by the juror based on 1-3 slide entries. All media, either two- or three-dimensional, are acceptable and all works must be original and executed within the last two years. A \$25 non-refundable entry fee is required. To receive a prospectus, please send a self-addressed, stamped envelope to the Holter Museum of Art, 12 E. Lawrence, Helena, MT 59601. DEADLINE: June 12, 2000.

The Pend Oreille Arts Council in Sandpoint, ID is calling for artists to submit applications for their summer-long art extravaganza, ARTWALK. A minimum of 17 gallery locations will participate this summer. Each will sponsor two six-week-long shows, the first opening June 16 and the second on July 28, continuing through Sept. 7. Applications will be accepted from artists who wish to exhibit original works in painting, drawing, sculpture, photography, fiber arts, ceramics, and stained glass. For application forms, write to: POAC/ARTWALK, PO Box 1694, Sandpoint, ID 83864, or phone Sally Lindemann, 208-263-7065. DEADLINE: April 14, 2000.

Applications are now available for Pend Oreille Arts Council's 28th Annual Arts and Crafts Fair to be held Aug. 12-13, 2000 at the City Beach in Sandpoint, ID. All artwork must be original, handmade, and produced by the applicant-exhibitor. For an application, send a self-addressed stamped envelope to POAC, PO Box 1694, Sandpoint, ID 83864. DEADLINE: May 1, 2000.

The Sanders-Vanderbeck Center is seeking artists for a showcase of fine and folk art related to fly fishing, Aug. 18-20 in Virginia City, MT. For details contact Jack Waller at 406-843-5474; e-mail: svc@3rivers.net.

Sandpiper Gallery in Polson, MT invites Lake County students interested in an art career to apply for up to \$1,000 in scholarship money. Applications are available at the gallery in the Polson Library building, or call 406-887-2435. DEADLINE: April 15, 2000.

Moose on the Loose, a collaboration of three nonprofit organizations as a fundraising project will be on public display in Whitefish, MT from July 4 through mid-September. Moose designers who are willing to donate their artistic talents are needed. Contact The Studio, 406-862-5929.

Helena Sidewalk Artmart, to be held from June 16-18 in conjunction with the Mount Helena Music Festival, is seeking artists and craft vendors. Fee is \$125 for three days. For registration forms, write The Art Center, PO Box 304, Helena, MT 59624; 406-443-2242.

Sweet Pea 2000, in Bozeman, MT, is sponsoring a poster contest and a \$900 prize for this year's festival poster winner. Entrants may choose from two different entry options, depending upon their level of experience and ability. Entry details can be obtained by calling the Sweet Pea Festival Office at 406-586-4003 or by writing to Sweet Pea Festival, PO Box 1015, Bozeman, MT 59771-0717. DEADLINE: April 27, 2000.

Florence Renaissance Faire invites interested entertainers to participate in this second Renaissance Faire in beautiful Florence, MT. Event comes alive on Saturday, June 17th, 10 a.m. till dusk. Contact Becky at 406-273-6868 or Ben at 406-777-0187. Application available on request. DEADLINE: April 25, 2000.

The 32 Annual Arts in the Park, sponsored by the Hockaday Museum of Art and held July 21-23 in Kalispell, MT, is open to all artists and crafts-people creating original hand-crafted work. For an application, check the website at www.hockadaymuseum.org or send a SASE to 302 2nd Ave. East, Kalispell, MT 59901; 406-755-5268. DEADLINE: May 1, 2000.

Visual Arts, Crafts & Photography: Call for Entries - National

The Museum of Contemporary Art is now accepting submissions for its first annual outdoor mural competition. The chosen artist will receive a \$10,000 U.S. fee for the work and the museum will provide all transportation costs, lodging, assistants and materials. All artists internationally, who work in 2-dimensional outdoor media are invited to apply. The finished mural will be approximately 18x30 feet. To apply, send up to 10 slides of recent work, a resume, and artist statement/bio, and a \$20 application fee to MOCA Mural Project, 197 E. Toole Ave., Tucson, AZ 85701; 520-624-5019; e-mail jgraham@moca-tucson.org. DEADLINE: April 30, 2000.

New Works Awards. Open to photographers of African-American, Asian-American, Latino, Native American, Pacific Islander or Aleutian heritage to create or complete quality, in-depth photographic work which explores themes emanating from their personal experiences. Work should reflect positive and empowering values within the culture. For application guidelines, SASE to En Foco, Inc., Attn: New Works, 32 E. Kingsbridge Rd., Bronx, NY 10468; e-mail: enfocoinc@aol.com; www.nearbycafe.com. DEADLINE: April 24, 2000.

2000 Photo Review Photography Competition. All artists selected for the competition will be published in the summer issue of The Photo Review. Juror: William Wegman, photographer. \$1,000 in cash prizes. Jury fee: \$10/1-3 entries, \$5/additional entries. Must have entry form. For prospectus, send SASE to Photo Review, 301 Hill Ave., Langhorne, PA 19047-2819; www.libertynet.org~photoreview. DEADLINE: May 31, 2000.

Slop's Supermarket Catalog and Showroom Tour. Open to all artists, all media. (Multiples and alternative presentation systems encouraged.) All accepted artists presented in full-color, circular-style catalog. Selected artists will exhibit in traveling show, August-February to three or more venues, starting at Miami University in Oxford. For information and entry form, send SASE to Supermarket Prospectus, PO Box 410942, Kansas City, MO 64141-0942; www.slopart.com; e-mail: slop@sky.net. DEADLINE: June 1, 2000.

Artists and art organizations are invited to join **Passion4Art.com** - the most vibrant art community on the internet. Free tools are provided to help artists create websites to display their works online. For details, visit www.passion4art.com or e-mail: info@passion4art.com. PMB 218, 3551 S. Monaco Parkway, Denver, CO 80237; 303-692-9223.

Northern National Art Competition. Open to all 2-D art, three \$1,000 Awards of Excellence, over \$8,500 in prizes. Send SASE to Nicolet College, Art Dept., PO Box 518, Rhinelander, WI 54501; e-mail tdall@nicolet.tec.wi.us. DEADLINE: April 30, 2000.

The Artists' Magazine's 2000 Annual Art Competition. More than \$16,000 in cash prizes. Five categories: portraits, landscapes, still life, experimental art and animal art. For complete rules and official entry form, send SASE to The Artist's Magazine's 2000 Art Competition, attn: Terri Boes, Dept. AD, 1507 Dana Ave., Cincinnati, OH 45207; www.artistsmagazine.com. DEADLINE: May 1, 2000.

The Art-Smart Marketing System allows any artist or art dealer to build an interactive web site, complete with images. No computer experience is necessary. Artwork is then automatically indexed in the multi-award winning, highly promoted site located at www.art-smart.com. 1-888-390-DDBC; e-mail: sales@ddbc.com.

International Showcase 2000. Eighth annual international competition for exhibition to be held in September of 2000 at the Limner Gallery, 870 Avenue of the Americas, New York City. \$1,000 cash awards. For prospectus, e-mail showcase@slowart.com, print form from internet at <http://users.aol.com/slowart/showcase.htm>, or send SASE to Slow Art Productions, 870 Sixth Ave., New York, NY 10001. DEADLINE: April 30, 2000.

Watermark 2000, National Juried Exhibition, Works on Paper. 1 to 5 slides for \$25. Awards: 1st-\$400, 2nd-\$200, 3rd-\$100. Juror: Ralph Steeds, Professor of Art, UNCP. For a prospectus send an SASE to: Studio 107, Box 2265, Whiteville, NC 28472; 910-642-7141x237; e-mail: dmccormick@mail.southeast.cc.nc.us. DEADLINE: April 30, 2000.

Phippen Western Art Show, May 27-29, 2000. National juried fine art show in six categories: traditional sculpture, oil, water media/acrylic, mixed media, drawing and contemporary sculpture. Send for prospectus. Open to all artists, but work should reflect fine "Art of the American West." Phippen Museum, 4701 Highway 89 North, Prescott, AZ 86301; www.phippenmuseum.com

Open Studios Competitions are conducted annually in each of six regions of the country. Competitions lead to publication in our bimonthly *New American Paintings* which, juried by curators from prominent museums, has extended the reach of artists and expanded the resources of collectors since 1993. All styles/painting, drawing, monoprint, mixed media; 2-D only. Entry fee \$20. Western deadline is April 30, 2000 (AZ, CO, ID, KS, MT, ND, NE, NM, NV, OK, SD, TX, UT, WY). Send four 35mm slides, resume, entry fee and SASE to: Open Studios Press, 66 Central St., Wellesley, MA 02482; 781-235-2235. DEADLINE: April 30, 2000.

Literature & Playwriting

Glimmer Train's April Poetry Open. First place \$500 and publication in *Glimmer Train Stories*, and 20 copies of that issue; second/third \$250/\$100. Open to all poets. \$10 entry fee for up to three poems. No subject, form, or length restrictions. Include name, address, phone, and word count on each poem. Poems will not be returned. Must be postmarked in the month of April. Winners will be notified by Sept. 1. Mail entries to: April Poetry Open, Glimmer Train Press, Inc., 710 SW Madison, #504, Portland, OR 97205-2900; 503-221-0836; www.glimmertrain.com. DEADLINE: April 30, 2000.

New England Writers sponsors its 13th Annual Free Verse Contest with Robert Penn Warren Awards of \$300, \$200, \$100. Winners published in *The Anthology of New England Writers 2001*. Open to all poets. Reading fee: \$6 for 3 poems, \$10 for 6 poems; \$15 for 9 poems, includes anthology. Send unpublished, free verse only, 30-line limit, include 3x5 card with your name, address and titles of poems. Winners will be notified, no poems returned. Submit poems, 3x5 card and fee to Frank Anthony, PhD, New England Writers, PO Box 483, Windsor, VT 05089. DEADLINE: June 15, 2000.

New England Writers sponsors its 4th Short-Short Fiction Contest with a \$500 Marjory Bartlett Sanger Award. Open to all writers. Reading fee: \$6 each entry. Winner published in *The Anthology of New England Writers 2001*. Send original, unpublished work, no more than 1,000 words to Frank Anthony, PhD, New England Writers, PO Box 483, Windsor, VT 05089. DEADLINE: June 15, 2000.

The Writer's Digest's 69th Annual Writing Competition offers more than \$25,000 in prizes. Grand-prize winner will receive \$1,500 cash and their choice of a trip to New York City to meet with editors and agents or a trip to the 2001 Maui Writers Conference. Compete and win in ten categories. \$10 per submission. For complete rules and official entry form, send SASE to Writer's Digest Writing Competition, Dept. AD, 1507 Dana Ave., Cincinnati, OH 45207; www.writersdigest.com.

The Peter Taylor Prize for the Novel. A new literary contest open to published and unpublished novelists nationwide, the prize includes a \$1,000 cash award, publication of the novel by the University of Tennessee Press and a standard royalty contract. Renowned author George Garrett will judge the competition. For more information, contact the Knoxville Writers' Guild, Tennessee Book Awards - The Peter Taylor Prize, PO Box 10326, Knoxville, TN 37939; www.kornet.org/writers.

Venture One-Act Festival Awards. Plays can

be submitted any time throughout the year. All plays must be less than 30 minutes in performance time. Send SASE for return of submission. Venture Theatre, PO Box 112, Billings, MT 59103-0112. DEADLINE: Sept. 31, 2000.

Burlingame-Toole Award. *Montana, the Magazine of Western History* and the Montana Historical Society will present the Merrill G. Burlingame-K. Ross Toole Award to a faculty-sponsored undergraduate or graduate student submitting the best article-length manuscript on a Montana or western history topic. For complete information, write *Montana, the Magazine of Western History*, PO Box 201201, Helena, MT 59620-1201 or call 406-444-3761. DEADLINE: July 17, 2000.

Grants and Fellowships

U S WEST Foundation grant guidelines for 2000 are now available at "www.uswf.org" under the community support button. The Arts and Culture deadline is April 15, 2000.

Women's Studio Workshop is housed in The Binnewater Arts Center, a 100-year-old mercantile building, which has been completely renovated to accommodate 7,200 square feet of professional studios in printmaking, papermaking, photography, letterpress, offset, and clay. Programs are designed to support artists in the various stages of their careers. Grant and fellowship opportunities, workshops, internships, and studio rentals are offered. For more information contact the Women's Studio Workshop, PO Box 489, Rosendale, NY 12472; 914-658-9133; www.wsworkshop.org; e-mail: wsw@ulster.net. DEADLINE: May 15, 2000 for September - February fellowships.

Junior Fellows Program is available during the summer months beginning in May or June. Forty hours a week. \$300 a week stipend. Open to juniors or seniors or graduate students and recent graduates. For application contact: Junior Fellows Program, Library Services, Library of Congress LM-642, Washington, DC 20540 OR 202-707-5330 OR jrfell@loc.gov. DEADLINE: April 15, 2000.

The National Endowment for the Arts (NEA) and the Forest Service (FS) announce the fourth round of "Arts and Rural Community Assistance Grants." This program is designed for arts-based rural community development projects eligible under the FS Economic Action Program (EAP) guidelines. The funding level for the program in 2000 allows for participation in the following 10 states: Colorado, Idaho, Kansas, Montana, Nebraska, Nevada, North Dakota, South Dakota, Utah and Wyoming. Communities must be within 100 miles of a National Forest or National Grassland. Ten to 15 grants will be awarded in amounts generally ranging from \$5,000 to \$20,000. While projects are not required to have a natural resource connection, preference will be given to those that have such a connection (e.g., artists working in wood or fiber, interpretation of natural resources through the arts, natural resource conservation education through the arts). The purpose of these grants is to help grantees demonstrate the importance and value of the arts in rural economic diversification and cultural resource conservation in forest and/or natural resource dependent areas. For further information, contact Dean Graham, Rural Development Coordinator, Forest Service Regions 1 & 4 at 406-329-3230. DEADLINE: April 14, 2000.

Bradley Fellowships. The Montana Historical Society will offer two James H. Bradley Fellowships For Summer 2000 to research collections at the Society—a \$2,500 Senior Fellowship open to all applicants and a \$2,500 Graduate Research award, restricted to candidates for advanced degrees in appropriate fields. Recipients conduct their research at MHS and then submit a research-based article for possible

publication in *Montana the Magazine of Western History*. For complete information, write Bradley Fellowship Committee, MHS, PO Box 201201, Helena, MT 59620-1201 or call 406-444-4702. DEADLINE: April 3, 2000.

Workshops

A **Summer Dance Workshop** will be held in Great Falls, MT from June 12-16 with academic classes of ballet, tap and jazz. Also, the **Showtime Musical Theatre Workshop** will be held June 19-25. Contact Miss Linda's School of Dance, 406-761-8876.

Arts Eureka in Eureka, MT is sponsoring the following workshops: "Easter Basket Weaving" on April 5, "Origami: The Japanese Art of Paper Folding," May 6. Call 406-296-0197.

Lil' Bear Gallery in Eureka, MT is holding ongoing classes in oil and acrylic painting on Thursdays and Fridays, including a class for parents and children over 12. The fee is \$5 per class. Call 406-296-2635.

The Frontier Montana Gathering of Artists was founded in 1998 and is one of the more innovative Art-In-The-Parks programs underway in the National Park Service. The Gathering will be held August 22-25 at the Grant-Kohrs Ranch in Deer Lodge, MT. It is an invitational event attracting the finest established and up-and-coming fine arts professionals. This year the gathering has expanded to include 40 artists, with room for 15 more artists. For prospectus send SASE to Frontier Montana Gathering of Artists, c/o Montana Gallery of Fine Art, PO Box 871, Deer Lodge, MT 59722.

The University of Great Falls offers the following workshops, which can be for credit or education renewal: Introduction to Icon Painting, June 5-10; Nontoxic Printmaking Intensive Workshop, July 17-22; Painting I & II, May 19-June 3; 3-Dimensional Art Fundamentals, May 19-June 3. Call 406-761-8210.

African Drumming Lessons, beginning and intermediate, are offered on Sunday evenings in Kalispell, MT at the United Church of Christ. Fee is \$4 per class. Some drums are available. Contact Craig Naylor, 406-755-3528.

Rendezvous in the White Cliffs. Missouri River Canoe Company and Rocky Mountain Men invite artists to participate in a four-day guided canoe trip, June 1-4, through the White Cliffs of the Missouri River along the Lewis and Clark Trail. Allow your imagination the freedom to take part in or just observe the re-enactment of a gathering of mountain men, trappers and black powder enthusiasts from the comfort of a modern camp. Guided hikes, interpretation and spontaneous inspiration included. \$500/person includes all food, gear, transportation and accommodations. For details, contact Don, 800-426-2926 or www.canoeontana.com.

Community Dance and Drum Workshops. Moustapha Bangoura of Guinea, West Africa, will teach a series of dance and drum workshops April 7-14 at The University of Montana in Missoula. Bangoura is a 22-year veteran of Les Ballets Africains, the national ballet of Guinea. Participants may take individual classes or the entire series. Cost is \$18 per class, \$15 for three or more. For information, contact Les Etudiants De l'Afrique, 406-243-4429 or e-mail HugSHug@cs.com.

Montana High Student Workshop. Art students and aspiring artists are invited to apply for the fifth annual workshop to be held June 18-25 at Rising Wolf Ranch near East Glacier, MT. The seven-day intensive workshop is limited to 20 students. Students will work with nationally renowned instructors in various painting techniques, sculpture, studio sessions and plein air painting. Fees cover all expenses including food, lodging and instructor fees as well as sculpture supplies. For more

(Continued on next page)



Art Calendar: a resource for visual artists

Art Calendar: The Business Magazine for Visual Artists is a monthly publication that's chock-full of articles and opportunities for visual artists.

The magazine's annual resource directory, *Art Calendar Annual*, is also hot off the press. The publication — almost twice the size of last year's version — features more than 50 different categories of opportunities for artists, ranging from fellowships, grants and internships to residencies and art colonies.

The resource directory sells for \$15, while a one-year subscription to *Art Calendar* is \$32. Call 800-597-5988 to order.

To submit information to *Art Calendar's* free listings use the form found on the website, www.artcalendar.com, or call 410-651-9150. Sponsors must include a full prospectus and submit the information by the first of the month preceding publication.



information: Montana High Student Workshop, 1748 Interlachen Bay, Woodbury, MN 55125; 651-739-0741; e-mail: montana@winternet.com.

The Studio in Whitefish, MT offers the following workshops: Exploring the Creative Self, April 28-29; Journal Journey, April 8; and Bangles, Baubles and Beads, May 13. Call 406-862-5929.

Equinox Theatre Acting School in Bozeman, MT begins its spring session on April 5. Open to kids, teens and adults. Call 406-587-0737.

Camp Equinox is now accepting registration for its **Summer Theatre Day Camp**, located at the Headwater Academy, 428 W. Garfield in Bozeman, MT. The camp offers two month-long sessions for kids going into grades 1-8. Kids learn acting, musical theatre, comedy improvisation, Shakespeare, dance, puppetry, play writing, drumming, costume and set design. Most of all, Camp Equinox is a fun and creative community where kids' talents are nurtured, and where the community encourages team-spirit and confidence-building in a supportive and enthusiastic atmosphere. For more information, or brochure, call 406-587-0737.

The Third Annual Livingston Writers Workshop is an intensive hands-on writing program designed to help writers master the art and craft of writing. Sponsored by the Lincoln School Foundation, it will be held June 1-4 in Livingston, MT. Instructors include Tim Cahill, Jack Driscoll, Pete Fromm, Pam Houston and David McCumber. The workshop is limited to 50 participants. Workshop fee is \$200. For more information contact Tim Gable, workshop administrator, 106 S. Main, Livingston, MT 59047; 406-222-7766.

The Archie Bray Foundation in Helena, MT offers the following workshops: "Brushes with a Flare: The Art of Creating Custom Handmade Brushes," by Glenn Grishkoff, April 15-16; "Glaze Chemistry," by Paul Lewing, May 6; "Layering: Pattern, Glaze, Fire" - wood soda firing by Sanam Emami and Friederike Rahn, May 15-20; "Common Ground: Large-scale Site Work Ceramic Sculpture," by Robert Harrison and Tre Arenz, June 19-30; "Woodfiring Workshop," by Robert Archambeau, Sept. 14-17; "Visiting Japanese Artist Demonstration Workshop," by Takita Koichi, Sept. 30. For more information: 406-443-3502; e-mail archiebray@archiebray.org; www.archiebray.org.

17th Annual Western Montana Writer's Conference: "Philosophical Outdoor Writing." A blend of readings, intensive workshops and presentations will highlight the conference to be held July 21-23 at Birch Creek Center, WMC-UM's outdoor education center, located 22 miles northwest of Dillon, MT in the Pioneer Mountains. Time will also be allowed for participants to work on their own writing. Presenters are Bradley Dean, Robert Pyle and Louise Wagenknecht. Class limit is 40. One credit is available, ENG 491. Non-credit fee is \$200. Lab fee is \$92 and includes materials, lodging and meals. Contact WMC Division of Outreach, 406-683-7537. DEADLINE: June 30, 2000.

The ArtSpot Studio at The Emerson Cultural Center in Bozeman, MT offers three sessions of summer programs: June 12-15, July 5-13 and Aug. 8-17. Ages eight and up, class size is limited to eight. Instructor is Chelsea Smith. To register, call 406-587-8424; e-mail ArtSpot@AOL.com.

Artisan Workshop Promotions offers the following workshops: Photography, with Phil Bell, July 12-16, Aug. 15-19 or Oct. 1-5; Plein Air Watercolor with Mike Capser, June 21-25; Drawing and Painting, with Carolyn Anderson, Ned Mueller and Sheila Reiman, Sept. 24-28, and Loren Entz, Nov. 1-5; Wildlife and Figurative Sculpture with T.D. Kelsey, Sept. 24-28; Dave Powell, Oct. 1-5 and Joe Halko, Nov. 1-5. For more information, call 888-567-8531; www.artisanworkshops.com.

Residencies

The Montana Artists Refuge, an artist-run

residency program located in Basin, Montana, is accepting applications from artists of all disciplines. Residencies are three months to one year in length. Send SASE to Montana Artists Refuge, Box 8, Basin, MT 59631; 406-225-3500. DEADLINE: ongoing.

Japan/U.S. Friendship Commission. For individual creative artists in any discipline. Six-month residencies in Japan for working on an individual project, such as the creation of new work or pursuit of their individual artistic goals. Fellows should consider how exposure to Japan's contemporary or traditional cultures can influence their creative work. For application information contact the Japan/U.S. Friendship Commission, 1120 Vermont Ave. NW, Suite 925, Washington, DC 20005; 202-418-9800; e-mail: artist@jusfc.gov; www.jusfc.gov. DEADLINE: June 26, 2000.

The Artist-in-Residence Program is being offered by the Georgia Department of Natural Resources (DNR) as a way to incorporate visual arts in to the interpretation and education activities conducted by the DNR. This program is for visual artists who paint or draw scenes from nature including plants, animals and natural settings. The selected artist will be provided an apartment on Sapelo Island to live in for a two-week period during September or October 2000. For more information contact Annette Aldridge, 404-656-2770; e-mail AnnetteA@mail.dnr.state.ga.us.

The Ragdale Foundation offers 150 artists annually a serene place in which to live and work on the grounds of esteemed Chicago architect Howard Van Doren Shaw's historic family estate located in Lake Forest, IL, 30 miles north of Chicago near Lake Michigan. Twelve artists at a time, including writers, visual artists and one composer, performance artist or choreographer are housed in three buildings. Artists-in-residence are accepted for periods from two weeks to two months. For additional information, contact the Ragdale Foundation, 1260 N. Green Bay Rd., Lake Forest, IL 60045; 847-234-1063; e-mail: ragdale1@aol.com.

Job Opportunities

Artistic Director Position. The Whitefish Theatre Company is in its 21st year as a community theatre and performing arts presenter. WTC is seeking an artistic director. Position begins August, 2000. The artistic director promotes the image and activities of WTC through production and direction of the theatrical season and the selection and booking of all other WTC-sponsored events. This is a full time position with a one-year contract with an option to renew. For more information and a complete job description please contact Carolyn Pitman, Whitefish Theatre Company, One Central Avenue, Whitefish, MT 59937. 406-862-5371.

Media Arts

The Independent Television Service (ITVS) announces LInCS 2000 (Local Independents Collaborating with Stations), a funding initiative that gives independent producers and local public television stations the opportunity to form full production partnerships. LInCS 2000 seeks regionally and culturally diverse projects. To download LInCS guidelines and applications, visit the ITVS website at www.itvs.org or call 415-356-8383, ext. 230. DEADLINE: April 28, 2000.

Northampton Film Festival 2000 will be held Nov. 1-5 in Northampton, MA. The festival showcases independent film and video from throughout the U.S., including narrative, documentary, experimental and animation. Features are encouraged. Approximately 60-70 works are screened. For entry form and information send SASE to Northampton Film Associates, Inc., 351 Pleasant St., #213, Northampton, MA 01060; 413-586-3471; e-mail: filmfest@nohofilm.org; www.nohofilm.org.

Arts & Culture

statewide service organizations

MT Alliance for Arts Education, PO Box 2264, Kalispell, MT 59903; (406) 257-3241. Advocacy organization for arts education.

MT Art Education Assn., President, Kate Morris, 115 Ave. B, Billings, MT 59101; (406) 259-1806; kmorris@wtp.net. Provides professional information and development for art teachers in all areas.

MT Arts, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides administrative services for statewide organizations and some local groups and acts as a fiscal agent for emerging arts organizations.

MT Art Gallery Directors Assn., 2112 First Avenue North, Great Falls, MT 59401; (406) 761-1797, E-mail: montanaart@hotmail.com. Supports visual art centers and galleries through traveling exhibitions, technical assistance and an annual conference.

MT Assn. of Symphony Orchestras, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides resource sharing, imports musicians and conducts seminars and conferences.

MT Center for the Book, c/o Montana Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022, ask for Mark Sherouse. Organizes public forums featuring Montana authors; and promotes reading, book arts and publishing.

MT China Painting Art Association, 1805 Highland, Helena, MT 59601; (406) 443-5583. Promotes the art of china painting, porcelain and glass; sponsors a yearly public show featuring nationally known teachers.

MT Committee for the Humanities, 311 Brantly Hall, The University of Montana, Missoula, MT 59812; (406) 243-6022. Presents humanities programs, awards grants, conducts speakers bureau, reading/discussion groups and teacher programs.

MT Community Foundation, 101 No. Last Chance Gulch, Suite 211, Helena, MT 59601; (406) 443-8313. FAX (406) 442-0482, E-mail: mtcf@mt.net. Maintains endowments for nonprofit organizations and awards grants.

MT Cultural Advocacy, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Coalition of arts and cultural agencies that lobbies the state legislature to maintain funding of cultural agencies and oversees legislation affecting Montana's cultural sector.

MT Dance Arts Assn., PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Sponsors a fall and spring workshop for young Montana dancers, administers a summer scholarship program and presents a summer teachers' workshop.

MT Indian Contemporary Artists, PO Box 6157, Bozeman, MT 59771; (406) 586-1441. Sponsors individual art symposia on reservations, develops traveling exhibits and conducts workshops for individual Indian artists.

MT Institute of the Arts, PO Box 1824, Bozeman, MT 59771; (406) 587-7636. Assists artists in all disciplines through educational projects, information, and workshops.

MT Music Educators Assn., President, Renée Westlake, 2900 Love Lane, Bozeman, MT 59715; (406) 388-6909. Provides professional information and development for music teachers in all areas.

MT Performing Arts Consortium, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Supports performing arts presenting in large and small communities; sponsors an annual conference showcasing performing arts; facilitates block-booking; and provides quick-grants to rural presenters.

MT Preservation Alliance, PO Box 1872, Bozeman, MT 59771; (406) 585-9551. Provides technical assistance and information on historic preservation issues through a circuit rider program. Publishes *Preservation Montana*.

MT Public Television Assn., PO Box 503, White Sulphur Springs, MT 59645; (406) 547-3803. Supports efforts of Montana's rural low power public television stations; provides technical assistance in video production and station application procedures and sponsors an annual conference.

MT Thespians, President, Stacey Bergquist, CM Russell High School, 228 17th Avenue NW, Great Falls, MT 59403; (406) 791-2387. Provides professional information and development for theater teachers in all areas.

MT Watercolor Society, 2 September Dr., Missoula, MT 59802; (406) 728-0189. Sponsors two annual workshops, an Open Members show, a national Juried Watermedia Exhibit, and a quarterly newsletter.

Museums Association of Montana, MT Historical Society, 225 N. Roberts, Helena, MT 59620; (406) 444-4710. Supports museums of all disciplines through annual conferences, quarterly newsletters and technical assistance with museum issues.

Very Special Arts Montana, 221 E. Front, Missoula, MT 59802; (406) 549-2984. Provides information, technical assistance and workshops on working with differently-abled constituencies.

Writer's Voice of the Billings Family YMCA, 402 N. 32nd St., Billings, MT 59101; (406) 248-1685. Assists emerging writers in artistic and professional development; supports accomplished writers; provides public programs that challenge the traditional definition of literary arts.

MAC Grants and Services



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Organizational Excellence Grants

Organizational Excellence Grants are awarded every two years to outstanding Montana arts organizations for biennial funding. Eligible to apply are nonprofit organizations that have had their IRS 501(c)(3) status for at least five years and have at least a half-time paid director. MAC funds may support artistically related expenses, and statewide arts service organizations may apply to support any operational expense. The applicant must match each dollar in grant funds with one dollar in cash. Grants will be awarded for between \$1,000 and \$8,000. The application deadline for the next grant period is May 1, 2000, for FY 2001-2002.

Cultural & Aesthetic Project Grants

In 1975, the Montana Legislature set aside a percentage of the Coal Tax to restore murals in the Capitol and support other "cultural and aesthetic" projects. Grant funds are derived from the interest earned on the Cultural Trust.

Any person, association, group, or a governmental agency may apply. All applications must, however, be officially sponsored by a governmental entity. Requirements include a dollar-for-dollar or in-kind goods and services match for Special Projects Under \$4,500, Special Projects and Operational Support. Capital expenditures require three dollars or in-kind goods and services for each dollar granted. The application deadline is August 1, 2000 for FY 2002-2003.

Opportunity Grants

Opportunity Grants are given throughout the year to enable the Council to respond to artists' or organizations' opportunities or emergencies. Grants will not exceed \$1,000, and decisions will be dictated by the availability of funds and the nature of the request. Grants must be matched dollar-for-dollar in cash or in-kind goods and services. Awards will be made directly by the Council and applications are reviewed monthly.

Applicants can apply after April 1 to fund opportunities that take place July 1, 1999- June 30, 2000. Applications must be received by MAC by the first of each month. Funding is allocated first come, first served.

Fee Support for Touring Companies

Fee Support for Touring Companies is given

to Montana professional performing arts touring companies to help support performance cost in rural communities. The community must match fee support dollar-for-dollar. The next application deadline is May 1, 2000.

Professional Development Award Grants

Professional Development Award Grants provide matching funds for Montanans to: 1) attend seminars, conferences and workshops to further professional development or to improve artistic quality, community service in the arts, or arts management skills and operations; and 2) hire a consultant of your choice to advise artists or nonprofit arts organizations on technical matters, specific programs, projects, administrative functions, or facilitate strategic planning, marketing or development planning. The amounts of these grants will not exceed \$750 for individuals and \$1,000 for organizations and will depend on available funds. A 1:1 match in cash or in-kind revenues is required.

Applications must be received by MAC the first of each month. Applications are reviewed monthly. Funding is allocated first come, first served. Funding for FY 2000 (through June 30) is fully allocated. Applications for projects beginning July 1, 2000 or later will be accepted beginning April 1, 2000.

Arts & Education Grants

The Arts and Education Program enhances and expands quality arts education experiences for Montana citizens of all ages. The Arts and Education program supports both a wide range of residencies by professional practicing artists and local or regional arts organizations (touring or locally based) lasting from as short as a day to as long as a year, and the creation of arts education projects that further the special place the arts hold in Montana's formal and informal educational settings.

The new program contains three distinct components, which provide intensive, participatory experiences:

- Visiting artists, 1-5 day residencies
- Residencies of one week or longer, up to one year in duration
- Special projects

The Arts Council will consider funding up to half the residency cost to a maximum of \$500 per week. Title I and Class C schools are eligible for up to two-thirds support.

Deadlines are ongoing. Call the new MAC Arts

Ed Hotline, 1-800-282-3092, for more information.

Arts and Education Artist Registry

Artists may apply to be considered for residencies and special projects in MAC Arts and Education programs. Deadline ongoing. Call the new MAC Arts Ed Hotline, 1-800-282-3092 for more information. Or visit MAC's website at www.art.state.mt.us.

Arts are Central to Our Communities Grants

Arts are Central to Our Communities Grants are designed to firmly anchor existing arts organizations in rural and/or underserved communities by developing creative and long-lasting partnerships between or among arts organizations, communities and businesses.

Next deadline is May 15, 2000.

Advice from Arts Pros

Montana Arts Pros is comprised of a network of professionals: artists, volunteers, staffs and boards of nonprofit organizations, attorneys, and business people in the public or private sector, who will answer questions within their areas of expertise for people needing assistance such as artists, nonprofit managers and board members.

Arts Pro Consultant Registration

Montana Arts Pros is comprised of a network of professionals as described above. The Arts Council will pay \$25/hour to Arts Pros for time spent talking to, or working with, these referrals. To register for the Arts Pro Consultant roster, call, fax or e-mail MAC.

Individual Artist Fellowships

Individual Artist Fellowships program seeks to recognize, reward and encourage outstanding individual artists in Montana. Fellowships of \$2,000 are awarded to professional Montana artists who demonstrate excellence in their work. The categories for 2001 are Performing Arts (including music, dance, and drama) and Literature (fiction, creative nonfiction and poetry). Advisory panelists, selected for their expertise in specific disciplines, will review all applications for approval by the Montana Arts Council. Application deadline for 2001 Literature and Performing Arts Fellowships will be announced.

Deadlines near for CTEP funds

Proposal deadlines for Montana's Community Transportation Enhancement Program (CTEP) range from March to November, depending on the applicant's financial district.

CTEP has funds available in 12 categories - including historic preservation, rehabilitation and operation of historic buildings, and establishment of museums.

For more information or to download forms, visit the CTEP website at www.mdt.state.mt.us under "Places to Visit." For the name of the program administrator in your financial district, contact program coordinator Sid Curnow at 406-444-9459 or e-mail scurnow@state.mt.us.

Yes, please send me copies of the following grant guidelines

(when guidelines are ready)

- ☐ Cultural Trust Application
- ☐ Arts Education Artist Listing Application
- ☐ Tour Fee Support Application
- ☐ Arts Education Application
- ☐ Organizational Excellence Application
- ☐ Professional Development Application
- ☐ Arts Pro Consultant Application
- ☐ Opportunity Application
- ☐ Other

Grant Programs

Name _____

Address _____

City _____ State _____ Zip _____

Send your request to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201 • FAX 406-444-6548 • email mac@state.mt.us

What's Happening In (months & year)?

Planning an arts or cultural event, gallery showing or a performance? If so, State of the Arts would like to know about it. Fill out the following information and send it to: Lively Times, 1152 Eagle Pass Tr., Charlo, MT 59824; 406-644-2910; FAX 406-644-2911; or email to writesus@livelytimes.com

Event: _____

Event Location: _____

Date(s): _____ Time(s): _____

Sponsor: _____

Address: _____

Phone Number: _____

1	Living Treasures; Closures of Two Performing Arts Organizations; MAC Meeting	16-17	Public Art; Mansfield Statue; C.M. Russell Expansion; Virgelle Celebrates Lewis & Clark
2	Arni's Addendum	18-21	Arts Calendar; Mistral Duo
3	Congrats	22	Art Exhibitions
4-6	Books; Millennium Chorus	23	MAGDA
7	Music	24	Cultural Tourism: Marketing Institute; Governor's Conference on Tourism
8-10	The Blackfeet-German Connection	25	MAC Grant Applications; NEA Budget; Video Series on Board Duties; Art & Tourists
11	Artists & Communities: America Creates for the Millennium	26-28	Law & the Art World: Publishing Contracts
12-13	Arts in Education: Sounding Off; Teacher Institute; Gateway School; Arts Education Month	29	Montana Heritage Project: Teachers as Storytellers
14	Intermountain Opera; Marketing Strategies	30-31	Arts Pros
15	Fellowship Spotlight: Neil Jussila & Kathleen Mollohan	32-35	Opportunities; MAC Grants and Services

State of the Arts Change of Address

NEW ADDRESS

Name: _____

Address: _____

City, State: _____

Zip: _____

Daytime Phone: _____

OLD ADDRESS

Name: _____

Address: _____

City, State: _____

Zip: _____

Daytime Phone: _____

Send to: Montana Arts Council, PO Box 202201, Helena, MT 59620-2201; FAX 406-444-6548; or email to mac@state.mt.us

State of the Arts

51143

MONTANA ARTS COUNCIL

316 NORTH PARK AVENUE, SUITE 252
PO BOX 202201
HELENA, MT 59620-2201
(406) 444-6430; fax (406) 444-6548
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